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His Excellency the Right Honourable the EARL OF WILLINGDON, G.M.S.I.,
G.C.M.G., G.M.I.E., G.B.E.

A
DESCRIPTIVE LIST
OF THE
PICTURES IN THE VICEROY'S RESIDENCE
AT
NEW DELHI, SIMLA & CALCUTTA

PREPARED BY ORDER OF
HIS EXCELLENCY THE LORD IRWIN
NOW VISCOUNT HALIFAX, K.G.

VICEROY & GOVERNOR-GENERAL

1926-1931

CALCUTTA
GOVERNMENT OF INDIA PRESS
1936

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FOREWORD BY THE EARL OF WILLINGDON.

In pursuance of the purpose started by my predecessor, Lord Halifax, to keep the records of all pictures at the three Viceregal residences complete and up to date, and in view of the fact that there have been certain alterations in their location and some additions to their number during the five years I have lived here, Mr. T. Bertram, Superintendent, Viceregal Estates, has made a further admirable revision of the pictures in the three Viceregal residences which bring them up to date and should be of great value to my successors.

NEW DELHI,

WILLINGDON.

February, 1936.

When I came to India in 1926, I found that there was no correct and up-to-date record of the collection of pictures at the various residences of the Viceroy at Delhi, Calcutta and Simla. There had necessarily been considerable rearrangement, consequent upon the establishment of the New Capital in Delhi, which had placed the earlier catalogue completely out of date. I accordingly welcomed very warmly a suggestion made by Sir Evan Cotton that he should undertake the revision of the catalogue, and at the same time record any new information concerning the pictures that had become available. This task he completed in 1928 and in so doing placed myself and my successors under a great debt of gratitude. He spared no pains to ensure the accuracy of the catalogue, and his work will be of the greatest value and interest to all who may desire to retrace, through some of the principal actors in it, the salient event of British rule in India.

The Viceroy's House, New Delhi, was occupied in December 1929, and a large number of pictures were bought for the House, while others were transferred from Simla and Calcutta. It has therefore been necessary to revise Sir Evan Cotton's catalogue and bring it up to date.. This work has been done most efficiently by Mr. T. Bertram, Superintendent, Viceregal Estates, and I feel sure that it will prove of much value in days to come.

THE VICEROY'S HOUSE, NEW DELHI,

IRWIN.

March, 1931.

INTRODUCTION.

Little material of an official character exists for the history of the collection of pictures which was formerly at Government House, Calcutta, and is now distributed among the residences of His Excellency the Viceroy at Delhi, Simla, and Alipore (Calcutta). No inventories of Government property were regularly kept before 1870 : and no notes appear to have been preserved of the manner in which the earlier pictures were acquired. The first attempt at a catalogue seems to have been made by Colonel William Earle, who was Military Secretary to Lord Northbrook, from 1874 to 1876 and was killed at the battle of Kirbekan on February 10, 1885. But he did not complete the task, and nothing remains of his labours except a few notes in his handwriting, of which the value is impaired by the fact that no authorities are quoted. When Lord Dufferin called for a catalogue in 1886, none could be produced. The inventory which was submitted to him supplied no details and in many cases failed to give the name of the artist. The reliability of the inventory in another respect may be judged by one example. The portrait of the Marquess of Hastings by Chinnery (No. 14), which can be identified from a contemporary engraving, was described as a portrait of Sir Eyre Coote, whom it does not in the least resemble, on the certificate, it would seem of the Indian Steward at Government House.

In the following year (1887) some of the pictures in the collection were sent home to be cleaned ; and the opportunity was taken by Sir George Scharf, who was then Director of the National Gallery, to examine them and to make some notes upon them. On the receipt of these notes in Calcutta, the Public Works Department was instructed to draw up a similar memorandum with regard to the rest of the collection.

The Secretary to the Government of India in the Public Works Department happened at that time to be Colonel Robert Home, R.E., who was a grandsor of Robert Home, the portrait painter. Colonel Home recorded in a minute of

March 7, 1887, the result of his enquiries on the subject of certain portraits attributed to his grandfather. These were stated to be two portraits of the Marquess Wellesley (painted in August 1803 and February 1804), a portrait of Major-General the Honourable Arthur Wellesley (painted in 1804) and a portrait of the first Lord Minto (painted in 1812)—all full length. So scanty however was the knowledge available to supplement this information that it was supposed that one of the portraits of Lord Wellesley and the portrait of Lord Minto were hanging in the Calcutta Town Hall. No such pictures have ever been in the Town Hall ; but possibly this was the occasion upon which the portraits of Sir William Nott and Sir George Hewett were grotesquely labelled “ Lord Wellesley ” and “ Lord Clive ”. These pictures may still be seen at the Town Hall, but under their proper descriptions. It has now been determined without any reasonable doubt that all the four pictures mentioned by Colonel Home were at the time at Government House, Calcutta.

In 1894 Lord Elgin ordered a catalogue of the pictures to be prepared ; and the work was eventually undertaken and completed in 1896 by Colonel Algernon G. A. Durand, the Military Secretary. Colonel Durand wrote in his introduction :

“ Traditions are soon lost in a house the occupants of which change every three or four years. The papers of successive Governors-General in the Private Secretary’s Office go with them on their departure, and the Military Secretary’s Office has never been an office of record, so that it is very difficult to get any information as to pictures which in many cases must have been presented privately. From 1856 authentic records exist about almost every picture added to the collection. But it has been impossible to find any record of the way in which many pictures of much historical interest, those of Indian Princes and gentlemen, and many landscapes—were obtained. . . . Nothing on the subject of the acquisition of the portraits of the Governors-General appears in the manuscript records, and except in two instances nothing has been traced in the old newspapers or in the Government Gazettes which were practically the newspapers of the day.”

Two hundred copies were printed of Colonel Durand’s catalogue : and, so long as the bulk of the collection remained at Government House, Calcutta, the

need for revision did not arise. But the transfer of the cold-weather headquarters of the Government of India from Calcutta to Delhi in 1912, has involved the building of a new Viceregal residence at Delhi, and an entire re-arrangement of the pictures has become inevitable. His Excellency Lord Irwin has therefore sanctioned the preparation of another catalogue : and the present compilation is the result.

It has been found in the course of investigation that many of Sir George Scharf's notes were based upon insufficient enquiry, that a study of contemporary engravings will provide a clue to so-called puzzles, and, finally, that a systematic search of the files of old newspapers is capable of yielding a more substantial store of information than Colonel Durand was able to obtain. Much assistance has been derived from the careful researches made by Lord Curzon and published in his book on "British Government in India". Acknowledgment is likewise due to Sir William Foster, the late Historiographer at the India Office, whose special knowledge has contributed materially towards the elucidation of several obscure matters. The compiler cannot pretend to have probed to the bottom of every mystery : but there are one or two directions in which it may be claimed that a satisfactory conclusion has been reached. Quite a number of ghosts, in fact, have been laid.

The oldest paintings are undoubtedly the portraits of Louis XV and his wife which passed into the hands of the Company as spoils of war after the capture of Chandernagore in 1757. Next in order of age come the portraits of George III and Queen Charlotte which are copies of the well-known portraits painted by Allan Ramsay at the time of their Coronation in 1761.

The oldest portraits of Governors and Governors-General are those of Clive (No. 52) and Warren Hastings (No. 10). In a letter of September 13, 1797, Sir John Shore (Lord Teignmouth) writes : "I have now the portraits of Lord Clive, Mr. Hastings, and Lord Cornwallis in the Government House." [This was not the present building which was erected by his successor Lord Wellesley.] In January 1804 sicca Rs. 2,050 were paid to Robert Home for restoring these pic-

tures. Lord Cornwallis' picture was transferred to Government House, Calcutta, in December 1935.

The next to be acquired were the portraits of Lord Wellesley and the Duke of Wellington (No. 13) by Home which were hanging in the present Government House when Lord Wellesley left Calcutta in 1805. Then followed the portraits of the first Lord Minto (No. 12) and Lord Hastings (No. 14). The first was painted in 1812 by Home and the second is by George Chinnery.

From 1823 until the time of Lord W. Bentinck the fine portrait of John Adam by Sir Thomas Lawrence appears to have been the only addition : but Home's second portrait of Lord Wellesley (No. 36) was transferred from Singapore in 1832. Lord Metcalfe (No. 29) and the second portrait of Lord Hastings (No. 39) were obtained in 1857.

Before the advent of the two last pictures, Lord Dalhousie had turned his attention to the gaps in the collection and on February 15, 1856, the following characteristic minute was drawn up by him and concurred in by the members of Government :

- “ 1. When walking through the Council Chamber and the stately apartments of this palace which Lord Wellesley built for the Governor-General of India, I have often been struck by the poor array of the portraits of public men which its walls display, and have wondered at the contrast which it has thus been long allowed to present to other great mansions of a similar class.
2. It might be expected that the resemblance of at least each one of the line of Governors-General would have been found within the Government House ; but there are, in fact, very few of them there : and those who are to be seen appear to have been unequally and strangely selected.

Warren Hastings is there, and my Lord Wellesley, and the Marquess Cornwallis : but far the greater number are absent. Half an acre is covered by a likeness of Mr. John Adam : but Lord Hastings is thrust away over a doorway in kit cat, and not a square inch of

canvas has been allotted to Sir Charles Metcalfe or to Lord William Bentinck.

3. I think that this is a great deficiency, and that it ought to be repaired by placing the portrait of every Governor-General on the walls, either of the Council Chamber or of some other apartment in the Government House.
4. No difficulty would be found in carrying the proposal into execution ; for copies of the portraits of Lord Teignmouth and of Lord Amherst, and of the others which are wanting, could, no doubt, be readily obtained with the consent of their families.
5. It would be attended with no heavy expense : for, while the copies should be made by none but eminent hands, the cost of such copies is inconsiderable.
6. I feel confident that the Hon'ble Court would approve of my proposals that past deficiencies should be made good, and that the line of portraits should be continued hereafter, and always by the hands of artists of reputation at home.
7. If the Hon'ble Court should be unwilling to undertake the task of obtaining the portraits which are missing, the Government of India could easily make its own arrangements for the purpose.
8. It would be mere affectation in me to be deterred from making this suggestion by a recollection of the trifling personal interest in the matter which a capricious critic might attribute to me."

A despatch was sent to the Court of Directors who applied for and received a list of full length portraits then in the collection. The net outcome was the portraits (already mentioned) of Lord Metcalfe and Lord Hastings which were copied in 1857 from the pictures at the Oriental Club in London. Lord Dalhousie's portrait by Sir J. Watson Gordon was added in the same year.

By 1872 there had arrived the portraits of Lord Teignmouth (No. 28) a copy, Lord Auckland (No. 15) a bad portrait which was replaced in 1878 (No. 50), and

Lord Ellenborough (No. 37) which is a copy of F. R. Say's picture in the National Portrait Gallery.

Lord Northbrook is the real founder of the subsequent collection. Through his exertions the portrait of Lord Canning was sent out in 1874 and those of Lords Amherst, Hardinge, Elgin and Mayo (all copies) in 1875. Portraits were also procured of Lord William Bentinck and Sir John Lawrence. Since that time it has been the business of the Home Department to address the Secretary of State, as each Viceroy goes out of office. The collection is complete with two exceptions.

Sir John Macpherson (1785) and Sir George Barlow (1805) are the only Governors-General who are unrepresented. There is a good portrait of Macpherson in the Scottish National Portrait Gallery at Edinburgh, which was painted by Sir Joshua Reynolds in 1779-1781, and which has been copied for the Victoria Memorial Hall at Calcutta. A portrait of Barlow which was painted by Sir George Watson, P.R.S.A., in 1826, is in the Banqueting Hall at Madras [he was Governor of Fort Saint George from 1807 to 1813]. There is a smaller portrait by Home in the collection of the Asiatic Society of Bengal.

Exceptionally bad portraits are those of Lord Canning and Lord Lawrence. Both are made unfamiliar by the beards which they wore only in later life. The portrait of Lord Mayo is also bad : but this defect is incapable of remedy.

John Adam is the only Officiating Governor-General whose portrait is in the collection : but Lord Metcalfe may also be regarded as having only held the office *ad interim*. Both the Court of Directors in 1858 and the Secretary of State in 1879 ruled that the series could not be extended to include such cases. There is, however, a large portrait of William Wilberforce Bird (1844) at the Calcutta Town Hall, and a smaller one of William Butterworth Bayley (1828) at the Victoria Memorial Hall.

EVAN COTTON.

Pictures in The Viceroy's House, New Delhi.

No. 1. HER MAJESTY THE QUEEN-EMPRESS VICTORIA.

(South State Drawing Room, Viceroy's House, New Delhi).

Her Majesty is represented sitting on her throne under a very rich canopy of red velvet adorned with gold fringes. From both sides of the canopy red velvet draperies descend to the foot of the throne. Her Majesty is dressed in full Royal Robes, crowned and holding the Sceptre in the right hand. The feet rest on a yellow silk cushion placed on the dais, which is covered with a dark green carpet.

The background is formed by the vertical panel of the Throne bearing the Royal Coat of Arms, all painted in a very deep hue, which serve admirably to the relief of the face.

Painted by Sir George Hayter in 1862. Size of canvas 9 ft. 6 in. × 6 ft. 6 in.
See also No. 92.

No. 2. HIS MAJESTY KING EDWARD THE VII.

(South State Drawing Room).

A State portrait of the King by Atul Bose after Sir Luke Fildes, K.C.V.O., R.A. 1905.

Size of picture 9 ft. 2½ in. × 6 ft.

A full length portrait the size of life. His Majesty is wearing the full dress uniform of a Field Marshal of the British Army over which is the ermine and crimson Coronation Robe. The Chain of the Order of the Garter is worn over the robe and is held in place by two white silk bows. The sash of the Royal Victorian Order is worn over the right shoulder and the jewel is suspended from the neck. His Majesty wears the following decorations. The Star of the Order of the Garter; The Order of St. Michael and St. George; The Order of the Bath and several others. The face is looking to the front and the body is turned slightly to the right. The left hand is resting on the hip and the right hand is holding the Sceptre the end of which rests on a carved and gilded table. The table also supports the Coronation Crown and Orb which are seen resting on a cushion. In the back-

ground is seen a pillar and heavy red curtains and in the right background is a tall chair surmounted by a Crown. The chair is upholstered in red leather with the Royal Cypher in the centre. The train of the Coronation Robe is brought down into the bottom right hand of the picture. See also No. 77.

No. 3. HER MAJESTY QUEEN ALEXANDRA.

(South State Drawing Room).

A companion State portrait to that of the King by J. A. Lalkaka after the State portrait by Sir Luke Fildes, K.C.V.O., R.A. 1905.

Size of picture 9 ft. 2½ in. × 6 ft.

A full length portrait the size of life. Her Majesty is shown in her Coronation Robes standing on a marble floor with two steps in front. The figure is turned to the left with the face looking to the front. The right hand is grasping a portion of the ermine and purple Coronation Robe and the left hand lightly resting on a table. The ermine and purple robe is embroidered with the Royal Crown and falls away to the left foreground of the picture. The dress is of a gold satin embroidered with pearls. The blue ribbon of the Garter is worn over the left shoulder. Her Majesty wears a small crown of diamonds and a collar of pearls with several strings of pearls round her neck. The front of the dress is decorated with a large diamond ornament. At Her Majesty's left hand is a carved and gilded table on which rests a portion of a gold curtain. The Coronation Crown is seen resting on the table over a red tapestry cushion. At Her Majesty's right hand is a high backed chair upon which is her Coat of Arms on the top. In the background is a green marble column over which can be seen a dark gold curtain.

No. 4. HIS MAJESTY KING GEORGE THE V.

(South State Drawing Room).

A copy of the State portrait of the King by J. A. Lalkaka, 1930, after Sir Luke Fildes, K.C.V.O., R.A.

Size of the picture 9 ft. $2\frac{1}{2}$ in. \times 6 ft.

A full length portrait the size of life. His Majesty is wearing the uniform of Admiral of the Fleet with an ermine and crimson Coronation Robe over his shoulders. The Chain of the Order of the Garter is worn over the robe and is laid in place on the shoulders by two white silk bows. The ribbon of the Royal Victorian Order is seen under the robes over the right shoulder and the jewel is suspended from the neck. The jewel of the Garter is on the left breast. The face looking to the front. The body is turned towards the left, the right hand resting on the hip, and the left hand grasping the hilt of his sword. At his left hand a carved gilt stool upholstered in red damask on which rests a scarlet cushion. The Coronation Crown is laid on the cushion. The background consists of a heavy draped silk curtain of a dull old gold colour and in the right background is a tall carved gold chair upholstered in red. The train of the Coronation Robe is brought down into the foreground of the picture. See also No. 90.

No. 5. HER MAJESTY QUEEN MARY.

(South State Drawing Room).

A companion State portrait to that of the King painted by Atul Bose after the portrait by Sir William Llewellyn, P.R.A. 1912.

Size of the picture 9 ft. $2\frac{1}{2}$ in. \times 6 ft.

A full length portrait the size of life. Her Majesty is shown in her Coronation robes and standing on a marble floor with two steps in the foreground. The face is looking to the front and the figure is turned towards the right. The left hand is lightly grasping a portion of the ermine robe and the right hand is resting on a table. Her Majesty is wearing an ermine and purple robe richly embroidered with gold, the train falling away into the foreground of the picture on the right hand corner. Her Monogram with the Royal Crown is embroidered on the robe. The dress is of satin heavily embroidered with gold, the Rose, Thistle and Shamrock forming the motif. The blue ribbon of the Garter is worn over the left shoulder

and the jewel of the Order on the left breast. The Garter is buckled on the left arm above the elbow. Her Majesty wears a small crown or tiara and a collar of diamonds, and the front of her dress is decorated with a diamond ornament. At Her Majesty's right hand is a French ormolu table on which rests a dull gold piece of tapestry. In the middle ground is the Coronation Crown on a red and gold cushion. In the background is a tall marble column and a doorway with a dull red draped curtain on the right ; on the left is seen the open country with trees in the far distance. See also No. 91.

No. 6. GHATS AT BENARES.

(South State Drawing Room).

Painted by William Daniell, R.A.

Size of picture 4 ft. $6\frac{1}{2}$ in. \times 6 ft. $5\frac{1}{2}$ in.

Presented by Her Majesty the Queen—1931.

The ghats represented are the Lalita Ghat which is on the left, and the Manikarnika Ghat which is on the right. In the former case, the steps have disappeared, but the towers remain ; the latter is still in a state of good preservation. In the centre, much foreshortened, the dark tower indicates the Jalsain burning ghat : the Charanpaduka or Manikarnika burning ghat adjoins.

The Manikarnika Ghat is regarded as the most sacred of all the Ghats and is visited in the month of November by multitudes of pilgrims. The privilege of cremation at the Charanpaduka is confined to a few families and is greatly prized.

Number of cremations take place at the Jalsain Ghat which also ranks high among the holy places of Benares.

The name Manikarnika is derived from the two words *mani*, " a jewel ", and *karna*, " the ear " : and the legend is that Parvati, the wife of Mahadeo, dropped her earring and the god in searching for it dug a large hole with his aisens forming the sacred well which stands just above the flight of steps. The name Jalsain refers to Vishnu in his manifestation of Jalsai, " the sleeper on the ocean ".

The picture was formerly in the collection of the late Marquess Curzon of Kedleston and was purchased on behalf of Her Majesty the Queen at Christie's on July 10, 1931.

William Daniell twice visited Benares with his uncle Thomas. On the first occasion they halted for a couple of days only (December 3 and 4, 1788) when on their way up the Ganges to Fatehgarh. "The general view of Benares from the pinnacle", writes William Daniell in his journal "was so very grand that I staid on board the whole day to draw it, fearing if we let slip the present opportunity that we might never see it in a better point of view".

Upon the second occasion, which was almost a year later (November 14 to December 27, 1789) they were on their journey downstream. On November 25 William Daniell records that they "dropt down to Murkerneka Gaut and made a view of the Red coloured and other Pagodas looking up the river". From November 26 to December 13 they were at Jaunpur: but on December 15 William Daniell "went to the Murkerneka Gaut and made a drawing of it". (The journal from which these extracts are taken is now in the possession of Mr. Arthur Russell of Swallowfield Park, Reading.)

No. 7. FORT ST. GEORGE AND THE MADRAS ROADS.

(Long State Drawing Room).

Painted by Oliver Hall from the engraving by James Wathen, 1754.

Size of the picture 8 ft. 9 in. \times 3 ft.

This picture was painted in England from the photograph of the engraving, the original of which is at present in The Victoria Memorial in Calcutta. The picture shows Madras as it was in 1754 with the Fort in the middle foreground and a few sailing ships in front. St. Mary's Church with the spire is seen in the centre of the picture and St. Thomas' Mount with a small church on the top is seen

in the left centre with a low range of hills extending to the right. Only a small portion of the large building on the right is in existence to-day, St. Mary's Church still exists but with a different spire, the original fell down a number of years ago and was rebuilt in its present form.

No. 8. FORT WILLIAM IN BENGAL.

(Long State Drawing Room).

Painted by Oliver Hall after the engraving by Van Ryne, 1754.

This is a companion portrait to "Fort St. George and the Madras Roads" and was painted from a photograph of the etching the original of which is in the Victoria Memorial, Calcutta.

Size of the canvas 8 ft. 9 in. \times 3 ft.

The picture shows in the centre Fort William with the Hoogly river flowing in front. A range of hills is shown in the back, of which it is very doubtful whether they ever existed. A few small ships and other sailing craft are shown in front. The river boundry of the Fort itself is shown by the circular bastions at each corner. The large building in the centre is the Factory or Governor's House, and the gateway in the centre with the landing stage running down to the river, is the exit by which Governor Drake, Commandant Minchin and others made their flight on the morning of the 19th June 1757 on the day before the capture of the Fort and the Tragedy of the Black Hole. In the left distance is seen St. Anne's Church with the squat cupola that replaced the tall church spire after the latter had collapsed in the cyclone of 1737. The large rectangular building on the right of the Fort and outside the walls, is the Company's house and on the extreme right of the picture is seen a portion of the house occupied by Mr. Holwell one of the survivors of the Black Hole. The square building on the extreme left housed Mr. Cruttenden and the building immediately behind to the right was occupied by Mr. Eyres. This latter site is now occupied by Messrs. Findlay Muir & Co.'s Office.

**No. 9. FIELD-MARSHAL SIR HENRY HARDINGE, FIRST
VISCOUNT HARDINGE OF LAHORE.**

Born 1785, died 1856.

(North State Drawing Room).

Governor-General of India, 1844-1848.

A three-quarter length, life-size portrait. He is represented standing with folded arms, the right hand placed over the left arm. He is dressed in a black coat, with the Star of the Order of the Bath. He also wears a dress sword.

The figure stands against an open background, with a small fort on the right, and a gun on the left.

Painted by George F. Clarke, after the picture by Sir Francis Grant, P.R.A., in the National Portrait Gallery. Size 4 ft. 2½ in. × 3 ft. 2½ in.

This picture was procured by Lord Northbrook's Government through the Secretary of State in 1875 at a cost of £68.

The outstanding event of Lord Hardinge's term of office was the first Sikh War. In 1845 the Sikhs crossed the Sutlej. Within three weeks from their invasion of British territory, the four pitched battles of Mudki, Ferozshahr, Aliwal, and Sobraon had been fought, Lahore surrendered, and the Jalandhar Doab annexed to the Company's dominions. The Governor-General was created Viscount Hardinge of Lahore as the reward of his achievement: and on his return to England filled the offices of Master General of the Ordnance and Commander-in-Chief of the Forces. He lost his left hand at the battle of Ligny, and could boast that he had been present at sixteen general engagements.

No. 10. WARREN HASTINGS.

Born 1733, died 1818.

(North State Drawing Room).

The first Governor-General of Fort William in Bengal, 1774 to 1785.

A full-length figure, the size of life, seated cross-legged to the left in a slender arm-chair. The right arm rests on a curved table, upon which lies open a long-

shaped book, inscribed with Persian characters. He wears a dark red-brown coat, with buttons of the same colour, black knee-breeches, and blue-grey stockings. His stone-coloured waistcoat is patterned with small sprigs. It is open at the front, to show a plain white shirt, without any tie; the collar fitting close to his cheeks is turned down in rather antique fashion. Both hands hang down without occupation. He is bald and the face is close-shaven. The face is turned three-quarters to the left. The eyes, a clear pale-blue, are fixed on the spectator. The complexion is rather florid, and the lips clear crimson, as in the works of Gainsborough. The black shoes have spare gold buckles. The floor is covered with a flowered pattern. Upon a flat wall behind within a circular niche, and above the open book on the table, is a marble bust, inscribed on the pedestal "Clive".

Painted by A. W. Devis. Size 7 ft. 10½ in. × 4 ft. 11 in.

The picture was sent home in 1885 to be cleaned, and a copy, painted by Miss J. Hawkins, was sent out in 1887 by the Secretary of State, who informed the Government of India that the original would be deposited in the National Portrait Gallery. Lord Curzon, however, obtained the return of the picture in 1905: and the copy was then placed in the Calcutta Town Hall. Another copy by G. D. Sephton hangs in the old Council Chamber at Government House, Calcutta.

The picture has been twice engraved. The fine mezzotint by Henry Hudson which was published in Calcutta in July 1794 is rare; an impression was advertised for sale in 1925 for £63. There is a copy at the India Office. A later engraving was made by C. J. Tomkins under the orders of the Secretary of State and published by Messrs. Graves. Six copies were sent out to India in 1894, and by the direction of the Viceroy, Lord Elgin, were placed in Viceregal Lodge, Simla, and in the Government Houses at Calcutta, Madras, Bombay, Allahabad and Lahore. Instructions were issued when the prints were distributed that they were to be considered Government property.

It is possible to trace the history of this celebrated picture in some detail. The original owner was William Larkins, Accountant General at Calcutta, who does not appear to have entertained a high opinion of its merits. "I can assure you", he writes to Hastings, "every other part but the face is a daub". Never-

less, he hung it in his house in Calcutta and tells Hastings that his young godson, Warren Hastings Larkins (who died in Calcutta in 1788 at the age of four), is "very fond of calling himself Hastings Behawdar" and "often points to your picture saying Jeetee Ro" (long life to him). When Larkins returned to Europe in 1793, he made the picture over to Charles Chapman, another of Hastings' intimate friends, who informs him that "it is at present in the hands of Hudson, a mezzotint scraper, who as far as he is advanced in the work promises to make it a most excellent engraving". When Chapman himself left Calcutta in 1794, upon his appointment as Salt Agent at Contai in the Midnapore district, he gave the picture to Samuel Turner, a cousin of Hastings who had sent him in 1782 on a mission to the Neo Raja of Bhutan and the Tashi Lama of Tibet. The picture was then described by Chapman in a letter to Hastings as "that excellent portrait by Devis which many of your friends agree in thinking by far the best they have seen." Turner placed the picture in the upper hall of his house at Alipore: and upon his departure from Bengal, returned it to Chapman who offered it to the Governor-General (Sir John Shore). In 1796 he informs Hastings "that the picture I got from Larkins now fronts that of the Marquis (Cornwallis) in Government House".

There can be no doubt that the picture is the work of Devis. In addition to the testimony of Chapman, we have the inscription on Hudson's mezzotint and further evidence is provided by an advertisement in the *Madras Courier* of January 1, 1795, which announces the arrival of "a proof print of the Marquis Cornwallis from the picture in Government House, Calcutta, and a damaged print of Warren Hastings, Esq., from the picture in the possession of C. Chapman, Esq., both painted by Mr. A. W. Devis". Again Nesbit Thompson, writing from Calcutta in 1785, says, with regard to the popular regret at Hastings' departure: "little Bissumber Pundit has commissioned Devis to make a replica of his portrait of the Governor-General". This picture is now in the possession of Rai Baijnath Das Bapuri, the present representative of the family, at Benares.

Some confusion has, however, been caused by a statement in a letter written by Sir John D'Oyly to Hastings in 1803. "I saw your picture", he writes, "(an abominable one, it is true, by Zophany) in a conspicuous place in the Council

Chamber ". The allusion must be to the Devis painting for at no time was there a portrait of Hastings by Zoffany at Government House : but it so happens that Zoffany did paint a portrait of Hastings of a similar character. A half-length showing the same turned-down collar and sprigged waistcoat as in this larger picture by Devis, was lent by Colonel H. F. Davies to the Exhibition of old Masters at Burlington House in 1879. In a communication to the Director of the National Portrait Gallery, dated 16th December 1886, Colonel Davies stated : " When Zoffany went to India, my grandfather [Thomas Henry Davies] who became Advocate General of Calcutta, was a great friend of Warren Hastings and owed his advancement to him. He had two portraits painted, one of himself and one of Warren Hastings, the one exhibited in 1879. The picture has always been in the possession of my family. There can be no doubt about its being a Zoffany ".

Now, Zoffany arrived in India in 1783 and did not sail for Europe until the beginning of 1789 : whereas Devis came to Calcutta in 1785, by way of China, and Hastings went home in the *Berrington* Indiaman in February of that year. It is hardly likely therefore that Hastings could have sat to Devis : and the probability is that Devis based his portrait upon the one which Zoffany painted for the Advocate General.

The famous motto *mens aequa in arduis* is now above the picture. That it was at one time below it is clear from the well-known passage in Macaulay's essay (written in October 1841) : " Hastings advanced to the bar, and bent his knee. He looked like a great man, and not like a bad man. A person small and emaciated, yet deriving dignity from a carriage which, while it indicated deference to the Court, indicated also habitual self-possession and self-respect, a high and intellectual forehead, brow pensive, but not gloomy, a mouth of inflexible decision, a face pale and worn, but serene, on which was written as legibly as under the picture in the Council Chamber of Calcutta. *Mens aequa in arduis* ; such was the aspect with which the great proconsul presented himself to his judges ". Corroboration is afforded by a later reference in Lord Mahon's History of England (3rd

ition, 1854, Vol. VII, p. 243) : “ He was worthy in all respects the inscription neath his portrait as it hangs to this day in the Council Chamber of Calcutta ”.

Warren Hastings went out to Bengal as a writer in the Company's service in 50. At the time of the capture of Calcutta by Siraj-ud-daula in 1756, he was cond of Council at Kasimbazar and made his escape to Fulta. He returned to England in 1764, and in 1769 was appointed Second of Council at Fort Saint George. In 1772 he became President and Governor of Fort William in Bengal and upon the passing of the Act of 1773 assumes charge of the office of Governor-General of Fort William. The events of his eleven years' administration are common knowledge. His reward for securely laying the foundations of British rule in India, was a long drawn out impeachment of seven years ; and the sole mark of royal favour which he received was a Privy Councillorship. It was as plain Warren Hastings that he died at Daylesford in 1818 : and it was left to his widow to place a memorial in Westminster Abbey.

No. 11. THE HONOURABLE MR. JOHN ADAM.

Born 1779, died 1825.

(North State Drawing Room).

Acting Governor-General of Fort William in Bengal, from January to August 23, between the departure of the Marquess of Hastings and the arrival of Lord Amherst.

A full-length figure, the size of life, in a black suit and white cravat, seated in an arm chair facing the spectator. Dark hair and sallow complexion. His deep blue eyes look away to the right. He rests his right hand on a paper which is laid flat upon a table, writing materials and a parchment roll inscribed “ Central India ” are near it. The stone shaft of a column and a rich red curtain compose the background.

A very powerfully painted picture by Sir Thomas Lawrence, and a fine specimen of his style. The Artist however never saw Mr. Adam, who died on board the *Indian* Indiaman off Madagascar on his way home to England on June 4, 1825. Size 8 ft. 11 in. × 5 ft. 10½ in.

The commission for this picture was originally given to George Chinnery (*India Gazette and Calcutta Advertiser*, August 11 and 14, 1823). But Chinnery never painted it, and the Calcutta Committee, no doubt, sent his sketches to Lawrence, whose authorship is established by the large mezzotint engraving by Charles Turner (published in 1829). The picture is also mentioned by Sir Walter Armstrong in his book on Lawrence.

This picture was sent home to be cleaned in 1885 and returned in 1887.

John Adam was the eldest son of William Adam, Chief Commissioner of the Jury Court for Civil Causes in Scotland, and a nephew of the tenth Baron Elphinstone. At the age of sixteen he obtained a Bengal writership through his uncle the Hon'ble William Fullerton Elphinstone (who was a Director of the Company from 1791 to 1824 and Chairman in 1804, 1806 and 1814) and came out in 1795, a year before his cousin Mounstuart Elphinstone. In 1817 he was appointed a provisional member of Council at the Presidency and was confirmed in 1819. His tenure of office as Governor-General was marked by the deportation of James Silk Buckingham, the editor of the *Calcutta Journal*, who subsequently became a member of Parliament.

No. 12. THE FIRST EARL OF MINTO.

Born 1751, died 1814.

(North State Drawing Room, Viceroy's House).

Sir Gilbert Elliot was created in 1797 Baron Minto and appointed in July 1807 Governor-General of Fort William in Bengal. In 1813, after his return from India, he was created Earl of Minto and Viscount Melgund.

A full-length figure, the size of life facing the spectator. He wears peer's robes, as a Baron, over the Windsor uniform and knee-breeches. The face is seen in three-quarters to the right; the eyes look in the same direction. The right arm is bent, and a partially unrolled paper, inscribed "Mauritius" is held in the left hand. The complexion is ruddy, and the hair and whiskers white and cropped close. Across a large table to the left is a distant view of a harbour and fortifications, with shipping. On the table are papers and writing materials, and a roll

inscribed " Address from the merchants of Calcutta on the capture of Mauritius and Bourbon, 1810 ". A large map of Borneo, Sumatra, Sunda, and Java hangs down from the table. A dark red curtain is suspended along the upper part of the picture, and a fluted stone column and pedestal fill the space to the right of the figure.

Painted by Robert Home. Size 8 ft. 0½ in. × 5 ft. 0½ in.

This picture was sent home in 1885 to be cleaned and was returned in 1887.

In March 1887, Colonel Robert Home, Secretary to the Government of India in the Public Works Department, recorded in a minute the result of enquiries made by him regarding four portraits in the collection which were attributed to his grandfather Robert Home. These were definitely determined to be the two portraits of Lord Wellesley, the portrait of Sir Arthur Wellesley (No. 13) and this portrait of Lord Minto, painted in 1812. It appears from the *Calcutta Gazette* of February 7, 1811, that a deputation of Calcutta merchants waited upon Lord Minto on February 2, to congratulate him on the capture of Mauritius and to request him to sit for his portrait " to be placed in the Council Chamber ". Lord Minto left for Java in March 1811 but returned in November of that year : when no doubt he gave sittings and the picture was completed in 1812. The execution is much more in the style of Home than of George Chinnery to whom Sir George Scharf attributed it, apparently on the strength of an engraving by Charles Turner. The picture by Chinnery, from which this engraving was taken, was brought home by Lord Minto and was presented by the fourth Earl to the town of Hawick. It has been reproduced in Mr. Demetrius Boulger's life of Sir Stamford Raffles (London, 1897). The composition is dissimilar. The right hand rests on a map of Java, and in the left hand corner on the floor are partially rolled maps of Mauritius and Bourbon.

Sir William Foster has traced the history of four other portraits of Lord Minto by Chinnery. Two found their way to Java in 1813 and 1814 (see *Calcutta Gazette* of October 7, 1813, and June 24, 1814). The latter, which " the Dutch inhabitants had solicited " and which represents Lord Minto seated in peer's robes on a highly ornamented chair and having before him the address of the Dutch inhabitants of

Batavia, is now at Government House, Rijswijk. It may be identified with the picture by Chinnery in a sitting posture which was exhibited at Moore's Assembly Rooms in Calcutta in December 1813. The former, which was the gift of Lord Minto, is a full-length standing portrait, similar in composition to the picture now at Hawick, and the one at Singapore, which is mentioned below. It passed into the possession of Sir Stamford Raffles upon the rendition of the island in 1816 and is now owned by a descendant of his sister. A third was sent to the Settlement of Malacca, as recorded in the *Prince of Wales Island Gazette* of May 21, 1814, and the *Calcutta Gazette* of July 29, 1814. It was placed at first in the Stadthuis at Malacca and is now in the house of the Colonial Secretary at Singapore. The fourth, which seems to have been painted in Calcutta for a member of the Alexander family, was purchased in 1925 from Sir Claud Alexander, Bart., of Ballochmyle, and presented to the Victoria Memorial Hall at Calcutta by the fourth Countess of Minto, her son the fifth Earl, and her daughters. Lord Minto is represented in a plain black dress, seated at a table.

The small portrait in the National Portrait Gallery was painted by James Atkinson, the author of "Sketches in Afghanistan" (1842). There are portraits by Sir Thomas Lawrence and Romney at Minto House : and an engraving has been traced of a portrait by Sir Francis Grant. The Asiatic Society of Bengal has an indifferent half-length (30 in.×26 in.) by Robert Home.

No. 13. MAJOR-GENERAL THE HONOURABLE SIR ARTHUR WELLESLEY, K.B., CREATED VISCOUNT WELLINGTON OF TALAVERA IN 1809, AND AFTERWARDS DUKE OF WELLINGTON.

Born 1769, died 1852.

(North State Drawing Room).

A full-length figure, the size of life, standing bare-headed, nearly facing the spectator. He wears a scarlet military coat, buttoned across the chest, white breeches and black boots reaching to the knees. A crimson sash is wound round the waist. The right hand is thrust inside the coat, and the left rests on the hilt of a sabre with the point on the ground. His smooth-shaven face is turned in

three-quarters to the right, and his black eyes look away in the same direction. The hair is very dark and the complexion ruddy. The red ribbon and Star of the Bath are displayed. Behind the figure to the left is a large tent, through the opening of which a table and chair may be seen. To the right are mountains across a distant plain. Tents and a Union Jack hoisted on a flagstaff, occupy the middle distance, and in front of them are soldiers exercising at a large gun.

Painted on twilled canvas by Robert Home in 1804 and purchased from the painter for Rs. 2,000 in 1805. Size 8 ft. 0½in. × 5 ft.

The picture was sent home to be cleaned in 1885 and returned in 1887. There are several repetitions of this portrait, one of them in a corridor of Buckingham Palace.

It was engraved in mezzotint on a large scale by Charles Turner with the following inscription : “ The Right Honourable General Sir Arthur Wellesley, K.B., etc., Robert Home Pinxit. Published by Robert Home, Calcutta, March 1806.” Another engraving on a large scale, within a square, flat border, was made by Thomas Williamson “ from an original in the possession of the Marquess Wellesley ” and published by Cribb in 1813. A smaller engraving for an octavo page was executed by P. Lightfoot.

There are two half-length portraits by Home in public institutions in London, one is at the National Portrait Gallery and represents Colonel Wellesley without any decoration. The other which is at the India Office, is a copy of a picture in the possession of the present Duke of Wellington ; in this the Star of the Bath has evidently been painted in afterwards. In both the right hand is thrust into the coat. The portrait by Hoppner at Government House, Madras, is remarkable for the faulty painting of the horse by which Sir Arthur is standing.

Robert Home, who was born in 1752, was the brother of Sir Everard Home the Surgeon and of the wife of John Hunter the famous anatomist. Their father was an army surgeon who by his marriage with the daughter of Colonel Hutchinson, Governor of St. Helena, became the brother-in-law of Sir Eyre Coote. Home studied under Angelica Kauffman and exhibited his first picture at the Royal Academy in 1770. In 1778 he was residing in Dublin : and appears to have

arrived at Madras in 1790, for William Hickey (the author of the Memoirs) met him there in January 1791. He accompanied the army in the first Mysore campaign in 1792 and painted either at Seringapatam or at Madras the portraits of Lord Cornwallis and General Medows which hang in the Banqueting Hall at Madras. Proceeding to Calcutta in October 1792, he painted a portrait of Sir Eyre Coote for Madras. This was destroyed by the sea air and repainted by Thomas Hickey in 1813 (see No. 14). Subsequently he settled at Lucknow and was appointed by Asaf-ud-daula to be his historical and portrait painter. On the death of the Nawab in 1797, he returned to Calcutta and became Secretary to the Asiatic Society of Bengal in 1802. In 1804 he resigned the office and subsequently returned to Lucknow and remained there until he was engaged by Saadat Ali on a salary of Rs. 5,000 a year with permission to take private commissions. In 1828 he removed to Cawnpore where he died on September 12th, 1834, at the age of eighty-four. A large collection of pictures, including a number of portraits by him, was presented to the Asiatic Society of Bengal by his sons. One of his pictures, which represents Ghazi-ud-din, the King of Oudh, receiving tribute, has been transferred from Hampton Court by order of His Present Majesty to the Victoria Memorial Hall at Calcutta. In the same collection is a large equestrian portrait of Lord Lake and his staff at Fatehgarh in 1804, which was formerly in the Calcutta Town Hall. There are specimens of his art at the East India United Service Club and the Oriental Club in London and at the India Office. Bishop Heber sat to him at Lucknow in 1824. His grandson Lieutenant Duncan Home, V.C., was one of the party which blew up the Kashmir Gate at Delhi in 1857.

**No. 14. FRANCIS RAWDON HASTINGS, SECOND EARL OF
MOIRA AND FIRST MARQUESS OF HASTINGS.**

Born 1754, died 1826.

(State Supper Room).

Governor-General of Fort William in Bengal and Commander-in-Chief, 1813-1823.

A three-quarter length figure, life-size, seated in an arm-chair upholstered with red leather. The legs are slightly separated, as when sitting forward: the

left elbow rests on the arm of the chair, the hand being drawn across the front of the body, while the right arm is similarly supported, the hand hanging loosely over the chair. His dress consists of a red military coat with dark braided collar, cuffs and facings, gold buttons and aiguillette and white breeches. The white frill of the shirt projects at the neck, and the left breast is decorated with the Star of the Order of the Bath. The face is seen in full, and the eyes, which look straight at the spectator, wear a curious expression due to the pursing of the lips. The complexion is ruddy and the eyebrows dark and heavy. The whiskers are short and white, and the wig is likewise white. The background is of dark drapery disclosing on the left a distant view of a river, trees and sky.

Painted by George Chinnery. Size 4 ft. 0½ in. × 3 ft. 3½ in.

The attribution to Chinnery is definitely established by the inscription on the engraving of this picture by P. Savignac, which was published in Calcutta in 1823. There is a copy of the engraving in Room 257 at the India Office. Savignac died at Calcutta in 1831. According to an advertisement in the *Calcutta Gazette* of October 24, 1822, in which proposals for the engraving are announced, the picture was then in the Mess-room of the Bengal Artillery at Dum Dum. A replica is in the possession of the District Grand Lodge of Bengal. Lord Hastings was a prominent free-mason and was appointed Patron and Grand Master for all India in 1813.

At the back of this picture when it was sent home in 1890 to be cleaned, was a piece of paper pasted on the strainer and inscribed with the words "most probably Sir Eyre Coote". But the inscription cannot be accepted. The picture is evidently referred to by Lord Dalhousie in his minute of February 15th, 1856, "Lord Hastings is thrust away over a doorway in Kitcat". In any case the features in no way resemble those in the acknowledged portraits of Sir Eyre Coote. Of these there is one by Thomas Hickey in the Banqueting Hall at Madras, another by John Thomas Seton in the Council Chamber at the India Office, and a third by an unknown artist which was presented to the Oriental Club in London by Thomas Snodgrass, of the Madras Civil Service, in 1835. The Madras portrait of Coote was originally painted in 1795 by his nephew Robert Home who seems to have

used a painting by Dance which was then in the possession of General Claud Martin at Lucknow. This picture was so badly injured by the sea-air at Madras that Thomas Hickey repainted it in 1813, using a portrait by Zoffany which was lent to him by George Cruttenden, a Calcutta merchant.

Portraits of the Marquess of Hastings were also painted by Hoppner and by Sir Martin Archer Shee, P. R. A. The former (which is at University College, Oxford) was engraved in mezzotint by John Young, and the latter (which is the National Portrait at Dublin) by George Clint. A full-length portrait was painted by Sir Joshua Reynolds for the Duke of York in 1789 and is now at Buckingham Palace. It was engraved in mezzotint by John Jones and in stipple by R. B. Parkes. A portrait was likewise painted by Raeburn and is now in the possession of Sir W. Gomer Berry.

There is another portrait of Lord Hastings in the collection (No. 39). The heavy eyebrows and the short side whiskers are common to both.

George Chinnery (1774-1852) was the son of a merchant at Fort St. David, and the brother of a Madras Civilian, John Chinnery. He came out to Madras in 1802 and painted the portrait of Nawab Walajah and Stringer Lawrence (on one canvas) which is at Government House, Madras, and a portrait in Oriental dress of the two children of Colonel James Achilles Kirkpatrick, one of them being the "Blumine" of Carlyle's *Sartor Resartus*. In 1808 he migrated to Calcutta where he remained for seventeen years and became a favourite portrait painter with Indians as well as Europeans. The portraits in the Calcutta High Court of Sir Francis Macnaghten and Sir Henry Russell are his : and there are several of his works in the collection of Maharaja Sir Prodyot Kumar Tagore. But he was extravagant : and in 1825, to use his own words, he "had to bolt to China for about £40,000 of debt". Here he took up his residence at Macao and remained there until his death from apoplexy on May 30, 1852. His oil-paintings of the Hong merchants are well-known, particularly that of How Qua, which was painted for Mr W. H. C. Plowden, afterwards a Director of the East India Company from 1841 to 1853. The National Portrait Gallery has a self-portrait, and there is another in the possession of the Asiatic Society of Bengal.

Lord Hastings was the son of the first Earl of Moira whom he succeeded in 1793 : and married the Countess of Loudoun (in her own right). He was created Marquess of Hastings in 1817 : and after his return from India was appointed Governor of Malta in 1824. But his health was failing, and he died in December 1826 on board the *Revenge* off Naples, when on his way home. He was an intimate friend of the Prince Regent.

No. 15. GEORGE EDEN, SECOND BARON AND FIRST EARL OF AUCKLAND.

Born 1784, died 1849.

(State Supper Room).

Governor-General of India, 1836-1842.

A three-quarter length, life-size figure seated in a red cushioned arm-chair, in front of a tapestry background. The face is seen almost full and is close shaven. The eyes are fixed upon the spectator. He is represented in his peer's robes ; his left hand rests on an open book lying on a table, upon which are two other books, and his right arm rests on the arm of the chair, the end of which he grips with his hand.

Painted by A. Stuart Wortley in 1878. Size 4 ft. 7½ in. × 3 ft. 7 in.

This picture was obtained by the Government of India in 1877 during Lord Northbrook's Viceroyalty, through the Secretary of State. It was painted "from two likenesses in the possession of his Lordship's family" and cost 250 guineas. See also No. 50.

No. 16. THOMAS GEORGE BARING, SECOND BARON AND FIRST EARL OF NORTHBROOK.

Born 1826, died 1904.

(State Supper Room).

Viceroy and Governor-General of India, 1872-1875.

A three-quarter length life-size portrait. He is seated in an easy chair, dressed in his peer's robes. His right elbow rests on the arm of the chair and in his right

hand he holds a letter ; the left arm also rests on an arm of the chair, the hand hanging loosely over the end of it. The face is turned three-quarters to the left : his whiskers and imperial are grey, and his hair, dark brown.

The background shows some columns in deep shade.

Painted by W. W. Ouless, R.A., in 1882. Size 4 ft. 7½ in. × 3 ft. 7½ in.

This portrait has been engraved and published by Messrs. Graves.

This picture was procured through the Secretary of State during the Marquess of Ripon's Viceroyalty in 1883 and cost 500 guineas.

Lord Northbrook succeeded his father (who was born in Calcutta in 1796) as second Baron in 1868 and was First Lord of the Admiralty from 1880 to 1885. An Earldom was conferred upon him in 1876.

No. 17. HENRY CHARLES PETTY FITZMAURICE, FIFTH MARQUESS OF LANSDOWNE.

Born 1845, died 1927.

(State Supper Room).

Viceroy and Governor-General, 1888-1894.

Three-quarter size. Seated, in red academical robes, with black mortar-board in right hand, left hand resting on the arm of the chair. Under the robes, he is wearing a black frock coat with the Star of India on the left breast.

Painted by Hugh Riviere in 1900. The head was copied from an unfinished portrait by Frank Holl, R.A. (died 1888).

Lord Lansdowne was Secretary of State for War from 1895 to 1900, Secretary of State for Foreign Affairs from 1900 to 1905 and Minister without portfolio from 1915 to 1916.

No. 18. JAMES BRUCE, EIGHTH EARL OF ELGIN AND KINCARDINE.

Born 1811, died 1863.

(State Supper Room).

Viceroy and Governor-General of India, 1862-1863.

Died at Dharmasala in November 1863.

A three-quarter length, life-size. He is represented standing with his right hand resting upon some official papers, and with a sword in his left hand. He wears diplomatic uniform, black cravat, the Stars of the Thistle and Bath, the China War medal, and the ribbon of the Bath across his breast.

Painted by George F. Clarke, after Sir F. Grant, P.R.A. Size 4 ft. 2½ in. × 3 ft. 2½ in.

This picture was procured through the Secretary of State during Lord Northbrook's Viceroyalty in 1875, at a cost of £68, and is a copy from a full-length picture in the possession of the County Council of Fife.

Lord Elgin was the son of the collector of the Elgin marbles and from 1859 to 1882 was Postmaster General in Lord Palmerston's first administration. He had also, before coming to India, filled the offices of Governor of Jamaica and Governor General of Canada, and had twice conducted missions to China in the capacity of Plenipotentiary. His death occurred in the midst of an exploring journey which he had undertaken from Simla through the mountain tracts of the Punjab.

No. 19. THE CREATION OF MAN.

(State Library).

Painted by Glyn Philpot. Size of the picture 4 ft. 2¾ in. × 4 ft. 2¾ in.

This picture was specially painted in 1930 for the State Library. It was the Architect's intention to have a picture in this room, which would broadly represent Michael Angelo's famous masterpiece "The Creation of Man". The artist

however has not followed the lines of Michael Angelo's picture, and the one as painted represents the artist's own idea of " The Creation of Man ".

No. 20. THE INVENTION OF THE PRINTING PRESS.

(State Library).

Painted by Vivian Forbes. Size of the picture 4 ft. $2\frac{3}{4}$ in. \times 4 ft. $2\frac{3}{4}$ in.

The underlying idea of this picture is to represent Caxton at his press in Westminster Hall. The picture shows the inventor standing in front of a very crude printing press. As no authentic portrait of Caxton exists, the artist has very cleverly got over the difficulty by presenting a backview of the inventor. It was originally intended to name this picture " Caxton and His Printing Press " but it was pointed out by several prominent persons who visited The Viceroy's House that the background did not represent in any way Westminster where the Press was originally worked. The Viceroy therefore had the name changed as above.

No. 21. SCENE FROM THE " SIMHALA AVADANA ", CAVE XVII—AJANTA.

(Durbar Hall Corridor).

Size 8 ft. 10 in. \times 4 ft. 6 in.

The picture is in water colours and was painted in 1929 by Syed Ahmed of Ajanta, Hyderabad Deccan.

The following is a description of the picture written by G. Yazdani.

" The picture represents a scene from the *Simhala Avadana*, a Buddhist story in which a monk after the wreck of his boat reaches the island of ' sirens ' and falls into the snares of one of them. The Divine Being, in the form of a White Horse, however, comes to rescue him and the monk escapes, although he is pursued by the siren, with whom he had fallen in love and who gives birth to a child during the pursuit. They ultimately reach the Court of a Raja, who is allured by the beauty of the siren and marries her. Next morning, when the

monk goes to see the Raja he finds him dead. The monk at last succeeds to destroy the army of sirens (or ogress inhabitants of the island) and establishes himself on the throne of the Raja.

In the painting the central panel represents the Raja consulting his Chief Counsellor—a Brahman—about the marriage. In the middle is a bevy of young girls, bringing in articles necessary for the marriage rites. Further, to the right we see the Raja with the siren and the child. The Raja is shown with folded hands probably showing contrition for his audacity in this matter. In the left corner (extreme) is a nymph wafted in the air on a lotus flower—probably the Indian Venus, surrounded by fat cherubs with flywhisks and umbrellas.

The figure of the *Brahman* as regard the delineation of his hard and immobile features may remind one of the work of Velasquez or Rembrandt, while the group of girls in the central panel suggests a comparison with the Graces of Botticelli in the Spring (*La Primavera*). The dark foliage of the *Asoka* tree in the background has a beautiful contrast to the diaphanous apparel of the girls and the brilliant colours of the foreground. The delineation of the “Lady of Lotus” (Indian Venus ?)—in the left panel—may remind again of Botticelli’s “Birth of Venus”.

No. 22. MUHAMMAD ALI, WALAJAH, NAWAB OF THE CARNATIC, FROM 1754 TO 1795.

Born 1717, died 1795.

(Durbar Hall Corridor).

A full-length standing figure, the size of life, facing the spectator. He wears a long white gown reaching to the ground. His right hand is placed against his girdle, and his left arm extended, with the hand grasping the hilt of a long sword, the point of which rests on the richly carpeted floor. He wears a white turban, ornamented with jewels, and surmounted by a short feather; a profusion of jewels hangs on his breast. The face is ruddy, with a short white beard, and the dark eyes are fixed on the spectator.

To the left is seen the base of a stone column, with a large red curtain twisted round it, and the rest of the background is a plain rich brown colour.

The picture was painted on twilled canvas by George Willison in 1774, and is one of several which are the work of that artist. Two of these were sent home by the Nawab in February 1775 as presents for King George the Third and the Company. The first was transferred in 1920, by order of His present Majesty King George the Fifth, from Hampton Court to the Victoria Memorial Hall at Calcutta. The second is in the Revenue Committee-room at the India Office. In both cases the background consists of a column, part of an arch, and a balustrade with a landscape seen beyond.

George Willison (1741-1797) came out to Madras from England in 1774 "without permission". On his return he settled in Edinburgh and "before his death was considered to be the richest of commoners in the country for jewels". (Edwards, *Anecdotes of Painting*). Having some knowledge of medicine he "cured a wealthy Indian of a dangerous wound of long standing" and was bequeathed a considerable fortune. He painted a curious portrait of Lord Pigot which was for many years in the Palace at Tanjore and is now in the Banqueting Hall at Madras.

This picture was sent home in 1885 to be cleaned and was returned in 1887. Size 7 ft. 10 $\frac{3}{4}$ in. \times 4 ft. 10 $\frac{1}{4}$ in.

Muhammad Ali was the second son of Nawab Anwar-ud-Din Khan ("Anaverdy Cawn"), who was appointed Nawab of the Carnatic by the Nizam. Anwar-ud-Din was defeated and slain in 1749 at the battle of Ambur by the French and their nominee, Chanda Sahib. If the figure fixed by the Fort St. George Consultations of June 11, 1744, is to be accepted, he was then ninety years of age: but there is also a tradition that he was 107! Upon his death, the English set up Muhammad Ali, who escaped from Ambur with the wreck of his army to Trichinopoly, of which place he was Governor. But he was defeated near Tiruvadi in 1750 and forced to take refuge in Arcot. Clive's defence of that town in 1751 restored his fortunes: and in 1754 (after Stringer Lawrence had repeatedly repulsed the French) he was formally installed as Nawab at Arcot. In 1765 the Emperor

at Delhi declared the Carnatic to be independent of the Nizam and bestowed on Muhammad Ali the title of Walajah. In gratitude for the assistance received from the English he remitted the ground-rent payable for Fort St. George : and at the time of Hyder Ali's first invasion of the Carnatic (1767) he moved from Arcot to Madras, where he built himself a palace at Chepauk. The treaty of Paris of 1763 provided for his recognition as an independent prince, and in 1770 Admiral Sir John Lindsay arrived in Madras as Minister Plenipotentiary and Naval Commander-in-Chief. Governor Josias Du Pré and his Council strongly objected to such a recognition of the Nawab : and Chepauk became a centre of friction and intrigue under Lindsay and his successor Rear-Admiral Sir Robert Harland (1771-1775). Walajah was a party to the conspiracy which resulted in the kidnapping of Lord Pigot, the Governor, in 1776, and his death in the following year. In 1785 the Board of Control incautiously decided that the debts due from him to Europeans, and contracted prior to 1777, should be discharged in full : but the burden proved to be so heavy that in 1792 Lord Cornwallis modified the arrangement and ordered that the creditors should receive only a portion of their claim. Walajah was twice commissioned by the King to perform the ceremony of investiture with the insignia of the Order of the Bath : in the case of Sir John Lindsay in 1771, and in that of Sir Hector Munro (the Victor of Buxar) in 1779. He died in 1795 at the age of seventy-eight, and was succeeded by his son Umdat-ul-Umara (1795-1801). The present Prince of Arcot is descended from Amir-ul-Umara, the second son of Walajah. There are descriptions of Walajah in the " Voyage from England to the East Indies " of Edward Ives, the Surgeon of H. M. S. *Kent* (Admiral Watson's flagship), who saw him at Fort St. David in 1755, and in Colonel Alexander Dow's " History of Hindustan " (London 1770).

No. 23. PRINCE TIPOO SULTAN OF MYSORE.

Born 1753, died 1799.

(Corridor near State Dining Room, The Viceroy's House, New Delhi).

Painted by John Zoffany, R. A.

Size of picture 6 ft. 6 in. by 4 ft. 1 in.

This picture of Prince Tipoo Sultan was presented to the Government of India to be hung in the Viceroy's House, Delhi by Maharajah Bahadur Sir Prodyot Coomar Tagore in August 1934.

A full length life size portrait. The figure stands nearly square to the front with the left leg advanced. His right hand is thrust into the sash at his waist and the left hand is holding the hilt of a sword. He is dressed in a dark robe richly embroidered with small flowers. A small dagger is shown thrust in the sash. He wears high leather boots of a dark red colour decorated with embroidery work in front.

The figure stands against an open background in which are a few palm trees and on the right of the picture is seen a trunk of a tree.

Tipoo Sultan was the eldest son of Haider Ali Khan, the usurper of Mysore 1761-1782, succeeding to the throne after the death of his father on December 7th, 1782. He was born at Devanhalli, the place where Haidar first distinguished himself, and was named after a Musalman devotee of Arcot.

Tipoo's reign of 17 years was one long series of wars caused mainly through his aggressions and wilful disregard of treaties.

He had in 1789 become so reckless that Lord Cornwallis who was Governor-General had no option but to take measures to put a stop to his activities, who saw that his warnings and remonstrances were of no avail. Tipoo's unprovoked attack on the Travancore State eventually decided him to take active steps to put a stop to further aggressions on Allies of the British.

The war terminated in 1792, Tipoo was required to hand over half of his dominions, pay a sum of over three million rupees, release all prisoners and deliver up two of his sons, Moiz-ud-din and Abd-ul-Khalik as hostages, (they were eventually returned to him in 1794).

War broke out again in 1799 during the Viceroyalty of Lord Mornington and ended only with the death of Tipoo at Seringapatam on May 4th, 1799.

The character of Tipoo stands out in marked contrast to that of his more celebrated father. He possessed personal courage and is said to have been a good

rider and skilful marksman. He was deficient in the capacity of war although on several occasions he showed considerable skill in strategy.

He had a mania for innovations and was constantly changing the names of places and altering well established customs. He had pronounced opinions on science, medicine, commerce, religious observances, engineering, military establishments and a host of abstruse matters, but very little real knowledge of any of them.

Of Tipoo's ferocious character there are unfortunately abundant proofs, his own correspondence leaves no doubt of this.

The personal appearance of Tipoo Sultan is well revealed in this picture, although he is generally represented as being fairer than he really was. In his pictures one cannot fail to note a certain amount of complacent self sufficiency which was in fact the main spring of his singularly eccentric character.

He had small delicate hands and feet, an aquiline nose, large lustrous eyes and a neck rather short and thick. He wore no beard, but, unlike his father retained his eye-brows, eyelashes and moustache.

He was popularly known as "The Tiger of Mysore" and when travelling he wore a coat of cloth of gold with a red tiger streak embroidered on it. The uniform of his soldiers was also embellished with a tiger stripe, the same device being shewn on his guns and other paraphernalia.

It was said of him, that he declared he would sooner live two days as a tiger than two hundred years as a sheep. Tipoo Sultan had 12 sons, the eldest Fateh Haidar Ali Sultan had in turn 7 sons and 14 daughters. The portraits of seven of Tipoo's sons are in the Viceregal collection under numbers 79, 100, 101, 114, 115, 118, 119 and 128. Please also see numbers 94, 95, 96, 97, 117, 122 and 127.

**No. 24. FREEMAN FREEMAN-THOMAS, FIRST EARL OF
WILLINGDON, P.C., G.M.S.I., G.C.M.G., G.M.I.E., G.B.E.**

Born 12th September 1866.

**(Corridor outside State Dining Room, The Viceroy's House, New Delhi).
Viceroy and Governor-General of India, 1931-1936.**

Painted by Atul Bose after the original by Oswald Birley. The original was painted in 1924 and copied in 1932.

Nearly a full length portrait the size of life. The figure stands nearly square to the front with the head turned towards the left. The right arm rests on a pedestal and the left hand lightly grasps the sword at his side. Lord Willingdon is dressed in full Political Uniform on which are seen the following decorations ; G.M.S.I., G.M.I.E., G.B.E., and the Badge of the Knight of Justice of St. John of Jerusalem. The Coronation Medal of 1911 is also shown. The sash of the Star of India is worn over the right shoulder.

The original of this picture was painted by Oswald Birley in 1924 and was presented to Lord Willingdon by all ranks of the Mesopotamia Expeditionary Force. A tablet on the frame of the original has the following inscription :—

“ Viscount Willingdon of Ratton, G.M.S.I., G.M.I.E., G.B.E.,
Governor of Bombay 1913-18.

Presented by all ranks of the Mesopotamia Expeditionary Force
during the Great War 1914-18.”

A companion portrait of the Countess of Willingdon by P. A. de Laszlo contains a similar inscription.

Lord Willingdon was a Lord of the Treasury 1905-06 ; lord-in-waiting to the King 1911-13 ; Governor of Bombay 1913-19 ; Governor of Madras 1919-1924 ; Governor-General and Commander-in-Chief Dominion of Canada 1926-31 ; Viceroy and Governor-General of India from 1931-1936.

This picture was presented to the Viceroy's House, New Delhi, by the Dawoodi Bohra community in 1925. See also No. 123.

No. 25. MARIE ADELAIDE, COUNTESS OF WILLINGDON, C.I., D.B.E.

(Corridor outside State Dining Room, The Viceroy's House, New Delhi).

This is a companion portrait to that of the Earl of Willingdon, Viceroy and Governor-General of India 1931-36 and it is a copy painted in 1925 by Mr. Atul Bose after the original by P. A. de Laszlo.

The original was presented to Lady Willingdon by all ranks of the Mesopotamia Expeditionary Force. A tablet on the frame of the original has the following inscription :—

“ Viscountess Willingdon, C.I., D.B.E.

Presented by all ranks of the Mesopotamia Expeditionary Force
during the Great War 1914-18.”

A nearly full size portrait the size of life. Lady Willingdon is shown seated in a high backed chair and is looking to her left. She is dressed in a Grey dress, the folds of which are draped over her left arm. She wears a Star of the Order of the British Empire and a row of miniature medals. A dark green curtain is seen draped on the left of the picture.

This picture was presented to the Viceroy's House, New Delhi, by the Dawoodi Bohra community in 1925. *See also No. 124.*

No. 26. ALICE, COUNTESS OF READING.

Died 1930.

The portrait is of the first wife of the Earl of Reading, Viceroy and Governor-General, 1921-1926.

A full length picture the size of life. The figure is shown seated on a gold couch which is upholstered in red damask. The shoulders are turned slightly to the left with the head facing the spectator. The left hand which grasps a scarf rests on a cushion by her side ; her right hand rests on the knee. The figure is dressed in a gown of cream satin outlined with dark fur. She wears a rope of pearls round her neck. The scarf is shown as having fallen from her shoulder on to the couch at the back and the end of the scarf falls away towards the right side of the picture. There is a pillar at her right hand side with a dark greenish blue curtain in the background. The picture was painted from life when Lady Reading was in England in 1925.

Painted by R. Jack in 1925.

Size of the picture 6 ft. 5 in. × 3 ft. 10 in.

Lady Reading was in possession of the following decorations, G.B.E., C.I., and the Kaisar-i-Hind Gold Medal. *See* also No. 85.

No. 27. DOROTHY, LADY IRWIN, NOW VISCOUNTESS HALIFAX.

Lady Irwin was the wife of the First Baron Irwin and Third Viscount Halifax. Viscount Halifax was, as Lord Irwin, Viceroy and Governor-General of India, 1926-1931.

A $\frac{3}{4}$ portrait the size of life. The figure is seen seated in an upholstered chair. The body is turned slightly to the left and the head turned to face the spectator. Lady Irwin is dressed in a blue and gold brocade frock with a figured shawl round her shoulders, held in position by her hands in front. In the background which is a neutral shade are seen two pillars, one on each side of the figure.

Painted by W. G. de Glehn.

Size 4 ft. 3 in. \times 3 ft. 4 in.

This picture was presented to The Viceroy's House by the Irwin Memorial Fund. This fund was originated to purchase a statue and picture of Lord Irwin to commemorate his Viceroyalty in India and the balance after paying for the statue and picture was used for the portrait of Lady Irwin.

No. 28. JOHN SHORE, FIRST BARON TEIGNMOUTH.

Born 1751, died 1834.

(Viceroy's Staircase).

Governor-General of Fort William in Bengal, 1793 to 1798.

A full-length figure, the size of life, in a black coat with broad black velvet collar and brown trousers, standing towards the left at a table covered with a green cloth. On this he holds a red book kept upright by resting his right hand on the upper edge. The face is seen in three-quarters to the left and the dark eyes

are fixed on the spectator. The hair is grey. He wears a white cravat. A red curtain hangs behind the figure, and a distant view appears above the table, and a stone pilaster to the extreme left.

Painted by John Hayes from a portrait by A. W. Devis in the possession of the fifth and (1927) present Lord Teignmouth.

Size 7 ft. 10 in. × 4 ft. 10 in.

The copyist has taken some liberties with the original. In Devis' picture, the edge of the book rests on a parchment roll containing an address presented by the British inhabitants of Calcutta : and there is no table. There is likewise no view in the background, but fluted pillars can be seen on either side of the figure.

This picture was sent home to be cleaned in 1885 and returned in 1887.

A water-colour portrait by George Richmond, R.A., is owned by the widow of the third Baron. It was engraved by T. Lupton in mezzotint in 1836. The figure is seated at a table. The British and Foreign Bible Society have a portrait by H. P. Briggs, which was engraved in mezzotint by Henry Dawe.

Shore arrived in Bengal as a writer in May 1769. In 1785 he came to England with Mr. Hastings, and in the following year returned to Calcutta as one of the Supreme Council. He returned again to Europe in 1790 and received a baronetcy in 1792 ; succeeding Lord Cornwallis as Governor-General of Fort William in Bengal in October 1793. On March 17, 1798, he made over charge to Lieut.-Genl. Sir Alured Clarke, the Commander-in-Chief, who officiated until the arrival of Lord Mornington (Marquess Wellesley) on May 17. An Irish peerage was conferred upon him in October 1797 : and from 1807 to 1828 he was one of the Commissioners of the Board of Control. Dr. Vincent Smith in his *Oxford History of India* observes of him that he was an admirable subordinate but an indifferent Governor-General : *capax imperii nisi imperasset*. He seems to have recognized this, for in a private letter written on March 9, 1796, and quoted in his Life and Correspondence (edited by the second baron, his son), he says : " The duties of my situation are too much, I fear, for my abilities..... Often have I wished

that Lord Cornwallis were at the head of the administration here, and that I were his coadjutor as formerly : all would then have been easy to him and to me.” His appointment was made on the recommendation of Lord Cornwallis.

**No. 29. SIR CHARLES THEOPHILUS METCALFE, BART., FIRST
BARON METCALFE.**

Born 1785, died 1846.

**Governor-General of India, 20th March 1835 to 4th March
1836.**

When Lord William Bentinck resigned, Sir Charles Metcalfe exercised the functions of Governor-General of India until the arrival of Lord Auckland from England. He retired from the service in January 1838 and was appointed Governor of Jamaica in July 1839. From January 1843 to December 1845 he was Governor-General of Canada, and in January 1845 he received a peerage. But he never took his seat in the House of Lords and died at Malshanger near Basingstoke in September 1846, when the peerage became extinct and the baronetcy in which he had succeeded his brother in 1822, devolved upon another brother.

A full-length figure, the size of life, in a black frock-coat and trousers, with the Star of the Order of the Bath, seated to the left at a table covered with a turkey carpet, having papers and a despatch box on it. The right hand holds an open letter, and the left, with fingers bent upon the hip, is cleverly foreshortened. He wears a white cravat, and his ruddy face is seen turned in three-quarters to the left, the deep blue eyes fixed on the spectator. The hair is dark brown and the face smooth shaven. A rich crimson curtain hangs behind, and the back of his gilt arm-chair is stuffed with green. Light is admitted from the right-hand side.

A copy of the picture painted by F. R. Say in 1843 for the Oriental Club, London : but signed (as though it were an original) along the yellow edge of a

book lying on the floor "Hayes of Berners Street", Say's picture was engraved by F. C. Lewis in 1846.

Size 7 ft. 10 in. \times 4 ft. 10 $\frac{1}{4}$ in.

This picture was sent home to be cleaned in 1885 and returned in 1887.

On May 27, 1857, the Secretary to the Chairman of the Court of Directors wrote to the Committee of the Oriental Club, requesting permission for copies to be taken "for the Council Chamber at Calcutta" of the Club's portraits of Lord Hastings (No. 39) and Lord Metcalfe. Another copy of Say's picture (ordered in 1867, for the Calcutta Town Hall) is in the Victoria Memorial Hall. There is also a portrait by J. J. Masquerier at Eton, and another in the Town Hall at Kingston (Jamaica).

No. 30. NAWAB NAZIM HUMAYAN JAH AND HIS SON.

(Viceroy's Staircase).

Painted by W. H. F. Hutchinson—circa 1836.

Size of canvas 10 ft. 0 $\frac{1}{2}$ in. \times 6 ft. 4 in.

The picture is a full-length portrait of the Nawab and his son. The Nawab is turned half left with the left arm on his hip and his right hand on the back of a gold chair which appears to be inlaid with precious stones. The son is standing to the right of the Nawab and leaning against the chair. The boy appears to be about 7 or 8 years of age. A gold ornamental table with a number of Indian ornaments is seen on the right of the picture. On the corner of the table is a parchment treaty between the East India Company and the Nawab dated 1770.

This picture was sent to England in 1836 as a present to King William the Fourth from Nawab Nazim Humayan Jah and was hung in Buckingham Palace in 1929. The picture was presented by the King to the Viceroy's House, New Delhi. It was restored in London at a cost of about £70 and arrived in Delhi in February 1930.

The following letter from King William the Fourth to the Nawab records the receipt of the picture by the King:—

“William the Fourth by the Grace
of God, King of the United Kingdom
of Great Britain and Ireland, Defender
of the Christian Faith, King of Hanover.

to

His Highness Mobauroik Alli Khann, Nabob of Bengal.

We have received your friendly letter and also the presents which Your Highness has sent to Us by the hands of Mr. Chinnery. Of these tokens of your esteem by far the most acceptable is that which contains the portraits of Your Highness and of Your Son, and We shall not fail to give to that valuable picture a place in the Royal Residence.

In order that Your Highness may be fully aware of Our satisfaction, We have commanded that Our own Portrait, at full length and in original, shall be transmitted to Your Highness. Moreover, We have determined to confer upon Your Highness the Grand Cross of the Royal Hanoverian Guelphic Order, and the Insignia thereof, together with Our Portrait, will be duly conveyed to Your Highness by Our trusty and well-beloved Councillor, Lord Auckland, Governor-General of India.

We pray Almighty God to grant to Your Highness many years of health and prosperity, and bidding you farewell remain

Your Friend
WILLIAM R.

Given at Our Palace at St. James's the fourteenth day of September, A.D. 1836 and in the seventh year of Our Reign.”

By His Majesty's Command
JOHN HOBHOUSE.

NOTE.—The full title of Nawab Nazim Humayan Jah was:—Sujan-al-Mulk, Ihtisham-u-Daula Humayan Jah, Nawab Syud Mobarak Ali Khan Bahadur, Feroze Jung.

He succeeded his father Nawab Wala Jah, 1824; died 1838 and was succeeded by his son Nawab Nazim Faridun Jah Mansur Ali Khan Bahadur who abdicated 1881.

William Henry Florio Hutchinson, the artist, obtained permission from the Directors of the East India Company to go to Calcutta as a Portrait and Historical Painter and arrived there in the autumn of 1824. He was back again in London by 1839 when he sent a portrait to the R. A. Exhibition.

No. 31. EDWARD FREDERICK LINDLEY WOOD, FIRST BARON IRWIN, NOW THIRD VISCOUNT HALIFAX.

Born 16th April 1881.

(State Dining Room).

Viceroy and Governor-General, 1926-1931.

A full-length portrait, the size of life. The figure stands bare-headed and almost square to the front, dressed in diplomatic uniform with the dark blue robes and chain of the Garter. The broad dark red ribbon of the Garter is worn over the right shoulder and under it is seen a portion of the ribbon of the Order of the Star of India. The right leg is bent with the foot turned to the right. The left hand rests on the hip and the right hand grasps a roll of papers. The Garter is shown on the left leg.

Lord Irwin also wears the following decorations: The Chain and Star of the Garter; Star of India and the medals of the Great War 1914-1918. He wears white knee breeches and silk stockings. The background of the picture is neutral colour with a polished marble pillar on the right-hand side of the picture.

Painted by Oswald Birley in 1931.

Size 8 ft. 3 in. × 5 ft. 1 in.

Lord Irwin was Assistant Secretary, Ministry National Service 1917-1918. Parliamentary Under-Secretary of State for the Colonies 1921-22. President of the Board of Education 1922-24. Minister of Agriculture and Fisheries 1924-25. Viceroy and Governor-General of India from 1926-31. On completion of his term

of office in India he was made a Knight of the Garter. Since 1932 he has been President of the Board of Education.

He succeeded to the title of 3rd Viscount Halifax in 1934 on the death of his father. See also Nos. 54 and 105.

No. 32. THE EARL OF READING.

(State Dining Room).

Viceroy and Governor-General, 1921-1926.

Painted by Oswald Birley.

Size of canvas 7 ft. 11½ in. × 3 ft. 11½ in.

Full-length life-size portrait. The figure is standing on a grey carpet with the body turned slightly to the right with a nearly full view of the face. Lord Reading is dressed in Diplomatic uniform with the ermine and blue robe of the Order of the Star of India worn over it. The Star of the Order is shown on the left shoulder of the cloak. The chain of the Order of the Indian Empire is worn over the cloak and is held in position by two white silk bows. The red sash of the Order is shown worn over the right shoulder. The Stars of several other decorations are also seen. The figure is standing in an easy attitude with the right knee bent and both hands grasping the ermine of the robe. ✍

✓ Lord Reading was Attorney-General 1910-1913.

Lord Chief Justice of England 1913-1921.

He died in December 1935.

No. 33. CHARLES HARDINGE, FIRST BARON HARDINGE OF PENSURST.

Born 1858.

(State Dining Room).

Viceroy and Governor-General, 1910-1915.

A full-length portrait, the size of life. The figure stands bare-headed with face turned towards the left, dressed in Diplomatic uniform with the dark blue.

robes and chain of the Garter. The light blue ribbon of the Order of the Star of India is shown worn over the right shoulder at the end of which hangs the Jewel of the Order. The Jewels of several other Orders are also seen. The left hand is placed on his hip and the right hand, which is grasping a partially opened plan of the Secretariat Buildings of the New Delhi, rests on a carved and gilded table by his side. The plumed hat of the Garter lies on the table and the train of the Robe on a chair behind him. He wears white knee breeches and silk stockings and low buckle shoes. The Garter is shown below the left knee which is slightly bent. A diplomatic sword is on his left side. A dark red curtain forms the background and in the top right-hand corner a portion of the Royal Arms is seen. Immediately below is the back of a high chair covered with dark red material and ornamented with a *fleur de lis*.

Painted by P. A. de Laszlö in 1920. Size 8 ft. 7 in. × 5 ft. 5 in.

Lord Hardinge of Penshurst is the second son of the second Viscount Hardinge of Lahore and grandson of the first Viscount (Governor-General from 1844 to 1848). On his return from India he was from 1916 to 1920 Permanent Under-Secretary for Foreign Affairs and Ambassador at Paris from 1920 to 1922. See also No. 103.

No. 34. THE FOURTH EARL OF MINTO.

Born 1845, died 1914.

(State Dining Room).

Viceroy and Governor-General, 1905-1910.

A full-length portrait, the size of life. The figure is standing on a blue carpet with a step in front, it is turned towards the right with a three-quarters view of the face. Lord Minto is dressed in Diplomatic uniform with the dark blue cloak of the Order of the Garter worn over it. The crest and motto of the Order are shown embroidered on the left shoulder of the cloak.

The Chain of the Order is also worn over the cloak and is held in position by two white bows. He wears white breeches with silk stockings and buckled shoes. The Garter is shown on the left leg which is turned towards the front. The train of the robe falls away into the foreground at the left, with the white silk lining to the front. His right hand is holding the plumed hat of the Order and the left hand is holding the hilt of his sword. The broad ribbon of the Order of the Bath is worn over the right shoulder, the Jewels of the Garter, Star of India, Indian Empire, and a portion of the Order of the Bath are seen ; above these are a row of medals. The face is tanned and the military moustache is white : the grey hair recedes from the forehead. On the right middle ground is a highly decorated gilded column. The background is dark without relief.

Painted by P. A. de Laszlö. Size 5 ft. 1½ in. × 8 ft. 4 in.

A replica of this picture was presented by Lord Minto in 1913 to the Victoria Memorial Hall at Calcutta.

Lord Minto had been Governor-General of Canada from 1898 to 1904.

No. 35. RICHARD SOUTHWELL BOURKE, SIXTH EARL OF MAYO.

Born 1822, died 1872.

(State Dining Room).

Viceroy and Governor-General of India, 1869-1872.

Assassinated at Port Blair in the Andaman Islands, on February 18, 1872.

A full-length life-size portrait, in a standing posture. The face and body are turned almost direct to the spectator ; the left hand rests on the hilt of his sword, and the right hand, which hangs straight, holds his cocked hat. His dress consists of a red coat, with black cuffs and collar embroidered with gold braid, and a military sword suspended from a gold-embroidered belt. The trousers are black, with gold lace stripe down the sides. Over this uniform he wears the pale blue mantle and insignia of the Grand Master of the Order of the Star of India, and on his left breast the Star of the Order of St. Patrick. The face is close-shaven, and the hair almost black.

The background to the right and centre is composed of two columns ; to the left a view opens out beyond, showing the south-east gate and part of the Calcutta Government House and compound.

Painted by Geo. F. Clarke (with slight modifications) from the portrait by the Hon. John Collier at the Oriental Club, London. Size 8 ft. 0 in. \times 5 ft. 1½ in.

This picture was procured through the Secretary of State during Lord Northbrook's Viceroyalty in 1875. Cost £150.

A very unsatisfactory production : and the original is little better. The combination of the red coat and the pale blue mantle offends the eye. It has been urged, in defence of the artist, that he had nothing but photographs to work upon. The features, however, are quite recognizable.

Lord Mayo was assassinated by a Pathan convict on February 18, 1872, as he was embarking at Port Blair in the Andamans. Barely six months before, Mr. John Paxton Norman, the officiating Chief Justice of Bengal, was murdered as he was ascending the steps of the Town Hall in Calcutta, which was then in use as a High Court. The Viceroy's body was brought to Calcutta where it lay in state at Government House and was subsequently conveyed to Dublin for burial in the family vault at Johnstown.

No. 36. MARQUESS WELLESLEY.

Born 1760, died 1842,

(State Dining Room).

Governor-General of Fort William in Bengal, 18th May 1798 to 31st July 1805.

A full-length life-size figure, standing in a vestibule, with the face half turned to the left, his right hand holding a black hat, while the left rests on the hilt of his sword. He wears a red tail coat with black collar and cuffs, embroidered epaulettes,

white knee-breeches, and low buckled shoes. The coat collar is turned down and discloses a second white collar with frill. Across his right shoulder is the ribbon of the Order of St. Patrick, at the end of which hangs the jewel of the Order : the Star of St. Patrick and the Star of the Turkish Order of the Crescent are on the left breast. He has a fresh complexion, with white whiskers and wig. On his left is a table draped in a green cloth, with pen and inkstand, some books, and papers lying on it. The floor is paved with black and white marble. Behind the figure is a pillar, with dark curtain, hung so as to afford a view out into the open on the left, where some sepoys with standards, and a Church are seen.

Painted by Robert Home in February, 1804. Size 7 ft. 10½ in. × 5 ft. 11 in.

This picture was sent home and cleaned in 1890. It is a far better specimen of Home's work.

An engraving by James Heath was published in London on August 1, 1807, by R. Cribb of 288, High Holborn. There is a copy at the Victoria Memorial Hall, Calcutta. The picture has been reproduced as a frontispiece to the first volume of Lord Curzon's "British Government in India".

Lord Curzon has ascertained from a Bengal letter of July 24, 1832, to the Court of Directors, that this picture was brought to Calcutta from Government House, Singapore. The Church in the background is St. Mary's Church in Fort Saint George, Madras. There is no record, however, of Home's having been in Madras after 1795, and Lord Wellesley did not arrive in India until 1798.

A replica on a smaller scale was purchased in 1926 by the Governor of Bengal (Lord Lytton) for Government House, Calcutta, which bears the following inscription on the back of the canvas : "Portrait of the Most Noble the Marquess Wellesley, Governor-General of India, painted circ. 1800 by Robert Home : presented to Mr. Burmann and retained in his family until 1893 when it was presented by his grand-daughter to Dr. Renaud."

Proposals for publishing an engraving of "the portrait of Lord Wellesley, the picture to be sent to England", are announced in the *Calcutta Gazette* of June 19, 1800, and on November 1, 1804, the subscribers are informed that "the prints are now ready for delivery." No examples of this early engraving can be traced :

but it is thought that it may have been taken from the Calcutta picture, which seen to have been an early version of the larger and later picture.

No. 37. EDWARD LAW, SECOND BARON AND FIRST EARL OF ELLENBOROUGH.

Born 1790, died 1871.

(State Dining Room).

Governor-General of India, 1842-1844.

A full-length, life-size portrait. He stands bare-headed, facing the spectator in a double breasted coat, and a white cravat, and wearing the ribbon and Star of the Order of the Bath. His left hand rests upon some books on a table, and his right hand is crossed over his waist.

The background is composed of two columns between the shafts of which is seen a distant view of the country. Down the right of the picture a red velvet curtain hangs, and on the floor in the left-hand corner is a bundle of maps.

Size 7 ft. 9½ in. × 4 ft. 9½ in.

A copy by J. Hayes of the portrait by F. R. Say in the National Portrait Gallery. John Hayes (1786-1866) began to exhibit at the Royal Academy in 1820 : all the pictures by him in the collection are, however, copies.

This picture was sent home to be cleaned in 1890.

Lord Ellenborough was recalled by the Directors, in spite of the opposition of the Duke of Wellington. Queen Victoria marked her displeasure with the action of the Court by conferring an Earldom upon him. In 1828 he was Lord Privy Seal and was three times President of the Board of Control from 1828 to 1830, from 1834 to 1835 and lastly in 1858. In 1846 he was First Lord of the Admiralty. His father, the first Baron, was one of Warren Hastings' Counsel at the impeachment and Chief Justice of the King's Bench from 1802 until his death in 1818.

**No. 38. JAMES ANDREW BROUN RAMSAY, TENTH EARL AND
FIRST MARQUESS OF DALHOUSIE.**

Born 1812, died 1860.

(State Dining Room).

Governor-General of India, 1848-1856.

A full-length, life-size portrait. He is represented sitting in a high backed chair upholstered in green, which is placed on the top of some steps covered with a red carpet. His face is turned slightly to the right; both his arms rest upon the arms of the chair, and in his left hand he holds a paper. He is attired in a black suit, the coat of which is buttoned, and under it is the green ribbon of the Thistle. He has on a white shirt, high collar, and large black cravat, and wears the Star of the Order of the Thistle. The canopy over the chair is draped in red.

Painted by Sir John Watson Gordon, P. R. S. A., in 1857. Size 7 ft. 8 in. × 4 ft. 9 in.

This picture was sent home to be cleaned in 1890.

There is another portrait of Lord Dalhousie by Sir John Gordon in the National Portrait Gallery. This was finished in 1847.

No. 39. THE MARQUESS OF HASTINGS.

Born 1754, died 1826.

(State Dining Room).

Governor-General of Fort William in Bengal; also Commander-in-Chief, 1813-1823.

A full-length figure, the size of life, standing bare-headed. In his left hand he carries a sword, while his right hand which is partly extended, clasps a roll of paper. On a table placed on the right are some maps, papers, and books, behind which his plumed helmet is seen. He wears a scarlet coat, white breeches, and high boots. The ribbon and Star of the Garter decorate the coat and the badge

of the Order of the Bath hangs round his neck. In the background are seen the base and part of the shaft of a column on the left, and in the centre to the right two statues are shown in their niches.

Size 7 ft. 9 in. × 4 ft. 9 in.

A copy made by J. Hayes in 1857 of the portrait by Samuel Lane (a deaf and dumb painter and a pupil of Joseph Farington and Sir Thomas Lawrence) which was presented to the Oriental Club by Sir Charles Forbes, Bart., in May 1833. It seems to have been ordered because Lord Canning's Government was not satisfied with the other portrait (No. 14) which was supposed without any warrant to represent Sir Eyre Coote.

No. 40. WILLIAM PITT AMHERST, SECOND BARON AMHERST OF MONTREAL AND FIRST EARL AMHERST OF ARRACAN.

Born 1773, died 1857.

(State Dining Room).

Governor-General of Fort William in Bengal, 1823-1828.

A full-length, life-size portrait. He stands bare-headed, facing the spectator, his left hand resting upon some papers which lie on the pedestal of a column. In his right hand, which hangs by his side, he carries his hat. He wears a dark green coat, and over it his peer's robes; he has a white cravat, white stockings, and buckled shoes. The background on the left shows a distant view of a hill on the border of a sheet of water, upon which are some boats. A range of buildings upon which flags are flying, is depicted on the edge of the water. The view is that of the factories at Canton.

Copied by Geo. F. Clarke, after Sir Thomas Lawrence. Size 7 ft. 9 in. × 4 ft. 9 in.

This picture was procured through the Secretary of State during Lord Northbrook's Viceroyalty in 1875, and cost 100 guineas.

The original of this picture was at one time in the British Factory at Canton (see Nolan's History of India where a steel engraving of it is given). There is another

portrait by Lawrence at Christ Church, Oxford, in which the background is a view of Government House, Calcutta. A copy of this painting is in the Victoria Memorial Hall at Calcutta. It was engraved in mezzotint by Charles Turner. Another portrait was painted by A. W. Devis and a copy of this was bequeathed to the National Portrait Gallery by Lord Egerton of Tatton in 1909. Devis' portrait was engraved in mezzotint by R. Dunkarton in 1805. It is full length, standing, in uniform.

Lord Amherst was the nephew of Jeffery, Lord Amherst, who commanded the forces in North America from 1758 to 1764, and was after Commander-in-Chief in England from 1793 to 1795. He succeeded to his uncle's Barony in 1757 under special remainder. In 1816 he was sent on a mission to China and refused to make the Kowtow. The earlier years of his Government of India were occupied with the first Burmese war which cost 20,000 lives and nearly fourteen millions sterling, but which added Assam, Arakan, and Tenasserim to the Company's dominions. In 1826 he was created Earl Amherst of Arracan in commemoration of his achievement. With his name must also be associated the inauguration in the same year of Simla as the summer headquarters of the Government of India. His eldest son Jeffery, who was his Aide-de-Camp, died at Barrackpore in 1825.

FOUR CHINESE PAINTINGS.

(Private Dining Room, Viceroy's House).

These pictures, as Professor Takakusu has been good enough to explain, represent the four great epochs of life according to the Confucian teaching, *viz.*:— (1) Coming of Age (Kwan), a river scene with a long procession carrying fish-banners, and boys playing games in the foreground ; (2) Sacrifice (tsai), in which a temple is the prominent feature ; (3) Marriage (kwang), another river scene with a procession escorting a closed litter ; (4) Death (sau), typified by a funeral party winding amid hill scenery.

Caroline Fox mentions that she saw this series in the Museum at the East India House in May 1840. She describes them as depicting the four seasons. The

author of Old Humphrey's Walks in London says ; " They represent events that correspond with the different seasons. The feast of lanterns, in spring ; the Chinese wedding, in summer ; the funeral, in autumn ; and the mandarin hall of audience in winter."

Size of each, 54 in. \times 81 in.

These pictures were in the India Office Council Room Corridor, First Floor and were presented for use in the Viceroy's House by the Secretary of State for India in February 1930.

They were taken to Calcutta in December 1930 to be cleaned and relined. The work was undertaken by Mr. Percy Brown, the Curator of the Victoria Memorial.

The following notes on these pictures have been compiled from information supplied to Mr. Brown by certain Chinese gentlemen in Calcutta who inspected the pictures. It will be observed that Mr. Brown's note does not agree entirely with the note of Professor Takakusu.

" These pictures have been painted in China by a Chinese artist who has been influenced by the oil paintings of Europe. They date most probably from the end of the 18th Century. The subjects as a whole depict a selection of Chinese processions and ceremonials eight or ten of which take place in China during the year, and which are now said to have practically died out."

No. 41. WINTER SCENE WITH SNOW.

This is a picture of a village ceremony which takes place in all parts of China generally at the beginning of the New Year. It is a procession of the inhabitants of the village to celebrate " Thanksgiving Day " by a service at the temple. The priests are inside the temple, their empty sedan chairs are seen on the left. The ox standing on the portico of the temple is the sacrifice. On the right a dramatic performance is being conducted, the inscription on the tablet stating that it represents " Spring ". The principal figure being carried in the middle of the

procession is a judge, and he is surrounded by his attendants. There are also military officials of the rank of the Red Button, as there will be a military parade after the temple ceremony.

No. 42. FUNERAL PROCESSION.

This is typical of Northern China during the Ching Dynasty. On the left is the deceased man's house, with his women folk standing in front. The figures in white following the coffin are the mourners who are relatives; they carry wands significant of their office. On the extreme right carried in an empty sedan chair is a tablet giving the name of the deceased. The objects being carried in the procession in the foreground consist of a paper figure which will be burnt at the cemetery, and two articles which represent a mountain of gold and a mountain of silver, each of which the deceased will acquire in the next world.

No. 43. FISH PROCESSION.

This is said to represent the "Water Festival," or "Feast of Lamps," as there are lanterns inside each of the figures depicting fish or dragons, and it is held in Southern China. By some it is said to take place in autumn, while others state that it is held from the "10th to the 15th of the first month of the old Chinese New Year". Each party in the procession prepares a fish or dragon lantern which they carry to the rendezvous, and when all are gathered together they start the procession. The inscription on the large tablet to the right asks for a blessing on the crops.

No. 44. IRRIGATED FIELDS.

This is a marriage procession making its way to the bridegroom's house on the left. The bridegroom is the figure on horseback towards the left centre, while the bride is in the closed sedan chair in the right corner of the foreground.

No. 45. LORD WILLIAM HENRY CAVENDISH-BENTINCK.

Born 1774, died 1839.

(East Corridor near Viceroy's Study).

Governor-General of Fort William in Bengal, 1828-1834 ; First Governor-General of India, 1834-1835 ; was also Commander-in-Chief from 1833.

A half-length, life-size portrait, in an oval flat. He wears a red military coat with aiguillettes and a high blue collar covering a white collar and black cravat. He also wears the dark-blue ribbon of the Order of Hanover across his left shoulder two Stars on his left breast, those of the Order of the Bath and of Hanover, and the badge of the Order of the Bath suspended by a ribbon from his neck. The face is turned towards the spectator with a slight inclination to the left. He has well-marked features, and is without any hair on his face, the hair of his head is grey.

Size 2 ft. $4\frac{1}{2}$ in. \times 2 ft. $0\frac{1}{2}$ in.

Presented by Lady Ossington, Lord William's niece, in 1875, during the Viceroyalty of Lord Northbrook.

A copy of the picture belonging to the Duke of Portland at Welbeck, described by Lady Ossington as "an exact copy of the original which was done, I believe in Paris in 1839, the year of his death, and the likeness is very good". No further identification has been possible. The original was bequeathed to the fourth Duke of Portland (Lord William's brother) by Lady William Bentinck in 1843.

There is another portrait of Lord William at Welbeck by Sir Thomas Lawrence. The portrait in the Banqueting Hall at Madras was painted about the year 1830 by H. W. Pickersgill, R.A.

Lord William Bentinck was the second son of the third Duke of Portland and entered the Guards. He was appointed Governor of Madras in 1803 at the age of twenty-nine but was recalled in 1807 by the Court of Directors who regarded him as responsible for the mutiny at Vellore (which was in reality caused by the injudicious orders of Sir John Cradock, the Commander-in-Chief, prohibiting the

use of caste-marks and beards). In 1808 he was posted to the staff of the army in the Peninsula and commanded a brigade at Corunna. He was sent to Sicily as envoy in 1811 and practically governed the island until 1814. His administration as Governor-General was marked by the introduction of steam communication, the abolition of *sati* and the suppression of *thagi*, the appointment of the Law Commission which drew up the Penal Code, the adoption of Macaulay's famous scheme of western education the foundation of the Medical College at Calcutta, the abandonment of all restrictions upon trade, and the admission of Indians to responsible office. These achievements are recorded in the inscription written by Macaulay for the pedestal of his statue in Calcutta. He spent much time at Ootacamund : and owing to his indifference to the formalities of State, Victor Jacquemont wrote of him that he " thinks and acts on the throne of the Great Mogul like a Pennsylvanian Quaker ". On his return to England he entered Parliament in 1837 as member for Glasgow and died in Paris in 1839, having previously been offered and refused a peerage.

No. 46. SIR JOHN LAIRD MAIR LAWRENCE, BART.

Born 1811, died 1879.

Viceroy and Governor-General of India, 1864-1869—created Baron Lawrence of the Punjab, 1869.

A three-quarter length, life-size portrait. He stands facing the spectator. The left hand rests on the hilt of his sword, the arm being bent, while the right hand is extended in front at the level of the waist, as if in the attitude of speaking. He wears a black tail coat, with gold buttons, gold embroidered coat, cuffs and stripes on his trousers. The ribbon of the Star of India hangs diagonally from the right shoulder, and the Stars of the Orders of the Bath and Star of India decorate the breast. The face is sallow and care-worn, and the hair rather long. The grey beard which no one ever saw him wear in India, imparts an unfamiliar touch to the picture. The background consists of dark red drapery ; towards the top of the picture on the left the sentence *Dieu et mon droit* is visible.

Painted by Val Prinsep, R.A. Size 4 ft. 6½ in. × 3 ft. 7 in.

This picture was procured through the Secretary of State during Lord Northbrook's Viceroyalty in 1875, and cost 300 guineas.

There is a more satisfactory portrait of Lawrence by the Hon. John Collier at the Oriental Club: in which there is no beard but the well-known grey moustach and determined chin. A copy of this was presented in 1915 to the Victoria Memorial Hall at Calcutta by his son, the late Lord Lawrence of Kingsgate. Better still is the portrait by G. F. Watts, R.A., in the National Portrait Gallery.

**No. 47. VICTOR ALEXANDER BRUCE, NINTH EARL OF ELGIN
AND KINCARDINE.**

Born 1849, died 1917.

(Lobby between His Excellency's Study and A. D. C.-in-Waiting's
Room).

Viceroy and Governor-General, 1894-1899.

Three-quarter size picture; standing. He wears an official diplomatic coat-fronted with gold lace and Garter sash. His left hand and arm rest on a high-backed brown leather chair. In addition to the Garter badge two other stars are displayed (the G.C.S.I. and the G.C.I.E.), and the Coronation Medal.

Painted by Sir George Reid, P.R.S.A.

**No. 48. GEORGE FREDERICK SAMUEL ROBINSON, FIRST
MARQUESS OF RIPON.**

Born 1827, died 1909.

(Corridor in front of the Viceroy's Study).

Viceroy and Governor-General of India, 1880-1884.

A three-quarter length, life-size portrait. He is seated in an easy chair, which is turned three-quarters to the left, and is attired in his peer's robes; he wears the Insignia of the Star of India. The right arm rests on a table, and displays the sleeve

of a dark coat, which forms part of the diplomatic uniform under the robe. The complexion is ruddy, and the bushy beard and hair are tinged with grey.

The background consists of a red curtain to the right, draped across a doorway ; to the left, part of a picture frame is seen. The wall behind is a dark red.

Painted by Sir E. J. Poynter, P. R. A., Size 4 ft. 1½ in. × 3 ft. 3½ in.

This picture was supplied by the Secretary of State at the request of the Government of India, during Lord Dufferin's Viceroyalty, and cost £300.

Lord Ripon succeeded his uncle as third Earl De Grey and his father as second Earl of Ripon in 1859 : and was advanced to a marquessate in 1871. Before coming to India, he had been Lord President of the Council from 1868 to 1873 : and after his return he filled a number of high ministerial offices : First Lord of the Admiralty (1886) Secretary of State for the Colonies (1892-1895) and Lord Privy Seal (1905-1908).

No. 49. EDWARD ROBERT BULWER-LYTTON, SECOND BARON AND FIRST EARL OF LYTTON.

Born 1831, died 1891.

(Corridor in front of His Excellency's Study).

Viceroy and Governor-General of India, 1876-1880.

A three-quarter length, life-size portrait. He wears a dark frock coat and a white handkerchief projects from his breast pocket. The left arm is bent, the hand resting on his hip, while the right, which hangs loosely down, holds a fur cap. His face is of a ruddy colour and the well trimmed beard and moustache are of a dark brown ; the eyes are blue, and the hair of his head of a darker brown than the beard, grows luxuriantly and in curls.

Copy of a portrait by Sir J. E. Millais, Bart, R.A. Size 3 ft. 9½ in. × 2 ft. 5½ in.

This picture was sent out by the the Secretary of State at the request of the Government of India during the Marquess of Ripon's Viceroyalty in 1877 and cost £100.

Lord Lytton's administration was rendered eventful by a disastrous famine in Southern India, the second Afghan War, which made the reputation of Lord Roberts, and Queen Victoria's assumption of the title of Empress of India at Great Durbar at Delhi in 1877. Himself a poet and a scholar he succeeded his father, the novelist and politician, in the peerage in 1873 : and was advanced to a earldom in 1880. He was Minister at Lisbon from 1874 to 1876 : and Ambassador at Paris from 1887 until his death in 1891. His son, the second Earl, who was Governor of Bengal from 1922 to 1927, acted as Viceroy during the absence on leave of Lord Reading in the summer of 1925.

No. 50. GEORGE EDEN, SECOND BARON AND FIRST EARL OF AUCKLAND.

Born 1784, died 1849.

(West Corridor N. W. Wing Main Floor).

Governor-General of India, 1836-1842.

This is a half-length, life-size portrait representing Lord Auckland in the prime of life. He wears a diplomatic uniform, consisting of a dark coat, with high gold embroidered collar and gold buttons ; his white necktie shows through an open part of his coat. He wears the ribbon and Star of the Order of the Bath. The face is closely shaven and the dark hair of the head falls carelessly over his forehead. The background consists of a wall in deep shade with a red silk curtain looped up against it.

Painter's name unknown. Size 2 ft. 5½ in. × 2 ft. 0½ in.

This picture was sent home to be restored in 1890. It is very poorly painted and appears to be the work of an Indian Artist. See also No. 15.

**No. 51. HIS HIGHNESS MIR SIR MAHBUB ALI KHAN, NIZAM
OF HYDERABAD.**

Born 1866, died 1911.

(West Front Corridor).

The full length figure of a child, in a rich emerald green oriental dress seated upon cushions, facing the spectator. He wears a jewelled cap with a large diamond above it, surmounted by a bundle of arrows and another falling into it. His complexion is sallow, and his fingers are adorned with rings. The background is plain yellow brown and the floor in front of the cushions is covered with a flat pattern.

Painted on English canvas (which bears the name of Robertson of Long Acre) but probably the work of an Indian artist. Size 3 ft. × 2 ft. 3 in.

This picture was sent home in 1885 to be cleaned, and was returned in 1887.

H. H. Mir Sir Mahbub Ali Khan, G.C.S.I., succeeded in 1869, at the age of three. During his minority the administration of the State was conducted by Sir Salar Jung the first, G.C.S.I., in conjunction at first with Nawab Shams-ul-Umara and later with Nawab Vikar-ul-Umara, and subsequently from 1881 to 1883 as sole regent. Upon the death of the Nizam in 1911, he was succeeded by his son, the present Nizam, Lieut.-General His Exalted Highness Mir Sir Osman Ali Khan.

**No. 52. ROBERT, FIRST LORD CLIVE, BARON OF
PLASSEY, K.B.**

Born 1725, died 1774.

(West Front Corridor).

Governor of Bengal, 1758 to 1760 and again 1765 to 1767.

A half-length figure, the size of life, standing nearly facing the spectator. He wears a scarlet uniform, the Star and red ribbon of the Bath, and buff-coloured waistcoat and breeches. The face is seen three-quarters to the right. His hair is powdered, and the eyebrows broad and of a dark grey-brown colour. His dark and glistening eyes are fixed on the spectator. The shadows on the face are strongly

marked. He holds his black hat down in his right hand, and rests his left on the top of a walking-cane. The background consists of rich trees, surrounding a piece of water, and distant mountains beyond are seen across a level plain.

Boldly painted by Nathaniel Dance, R.A. Size 4 ft. 8 in. × 3 ft. 8 in.

This picture has been engraved by W. T. Mote, for Lodge's portraits (plate 209) as "from the original in the Government House, Calcutta". It was sent home in 1885 to be cleaned, and was returned in 1887.

A picture similar in size, but varied in attitude, with a different background is in the possession of the Earl of Powis. It was lent to the 1867 Collection of portraits at South Kensington (No. 479 of the Catalogue). In that picture his right arm is bent, resting his right hand on his hip; an engagement of troops occupies the background and a cloud of smoke issued from behind the figure toward the right. A copy of this picture, with the same background, is in the Victoria Memorial Hall. In the Banqueting Hall at Madras is another copy painted in 1819 by Thomas Day and presented by Clive's son, the first Earl of Powis (Governor of Fort Saint George, from 1798 to 1803). The background here is also of a military character. Two field guns, served by red coated artillery men, are in action on the extreme left, on the right is a hilly landscape with a cloud of black rising above it and groups of the enemy flying in disorder: a dead horse lies in the middle distance. Lord Powis's picture has been engraved by Bartolozzi, and also on a small scale by Edwards, as a frontispiece to Malcolm's "Life of Clive", published in 1836.

Clive was appointed Governor of Bengal in 1758, held the appointment for two years and sailed for England in February 1760. He was re-appointed in 1764, landed at Madras, April 10th, 1765, and, reaching Calcutta, May 3rd, again ruled for two years, and embarked for England in January 1767.

Nathaniel Dance was an original member of the Royal Academy which was constituted in 1768, but resigned his place in 1790 upon his marriage with Mrs. Dummer, a rich widow with a fortune of £18,000 a year. He subsequently took the name of Holland, was created a baronet in 1800, became a member of Parliament, and died in 1811. There are frequent references to him in the Diary of Joseph

Farington, R.A.—“Dance when he painted portraits, very diligent—rose at 4 in morning”. He was the brother of George Dance, R.A., and they were the uncles of Captain Nathaniel Dance, the Commander of the *Earl Camden* Indiaman, who was knighted after his successful engagement in 1804 with Admiral Linois off Pulo Aor, when he brought away the homeward China fleet of Indiamen in safety.

No. 53. GEORGE THE FOURTH AS PRINCE OF WALES.

(West Corridor North West Wing, Main Floor).

By J. A. Lalkaka 1907, a copy of the portrait by Sir Joshua Reynolds in the National Gallery, London.

Size of picture 2 ft. 1½ in. × 2 ft. 6½ in.

The picture is a half length portrait the size of life of the Prince of Wales. His head is turned towards the spectator and The Star of the Order of the Garter is seen on the left breast.

This picture was purchased for The Viceroy's House from the Artist at a cost of Rs. 500.

No. 54. VISCOUNT HALIFAX, P.C., G.C.B.

Born 1800, died 1885.

(West Front Corridor, Viceroy's House).

Sir Charles Wood, Bart., created Viscount Halifax, 1866.

President of the Board of Control, 1852-1855.

Secretary of State for India, 1859-1866.

Three-quarter length, life-size ; he is seated on a cushioned chair which is turned three-quarters to the right. His legs are crossed, the right being uppermost ; he holds a book in his hands in such a way that the back of the book rests on his

lap, and his fingers mark an opening in the book. He wears a black coat and white waistcoat, over which is the red ribbon of the Order of the Bath, and his left breast is decorated with the Star. The face is bent slightly downwards, and the eyes are fixed upon the spectator. The whiskers are grey.

Copy by A. Mornewick after G. Richmond, R.A. Size 3 ft. $\frac{1}{2}$ in. \times 2 ft. 4 in.

Presented by Lord Northbrook.

The seven years during which Sir Charles Wood filled the office of Secretary of State for India were marked by many memorable measures. The Indian Army was reorganized, Legislative Councils were established, the Indian High Court Act of 1862 was passed, and finance was placed on a sound basis by James Wilson whose statue stands in the portico of the Dalhousie Institute at Calcutta.

He may be described with justice as one of the pioneers of modern constitutional developments in India. Lord Irwin was his grandson.

No. 55. GEORGE NATHANIEL CURZON, FIRST BARON CURZON OF KEDLESTON.

Born 1859, died 1925.

(Corridor in Front of His Excellency's Study).

Viceroy and Governor-General, 1899-1904 and 1904-1905 ; advanced to an Earldom in 1911 ; to a Marquessate in 1921.

Three-quarter size ; seated with head inclined to the left. He wears the robes of Chancellor of the University of Oxford over a black frock coat.

Painted by Sir George Reid, P.R.S.A.

Lord Curzon was Lord Privy Seal from 1915 to 1916, Lord President of the Council from 1916 to 1919 (and again from 1924 to 1927) and Secretary of State for Foreign Affairs from 1919 to 1924. He was the founder of the Victoria Memorial Hall at Calcutta.

No. 56. MARQUESS OF CORNWALLIS RECEIVING THE HOST-AGE PRINCES OF TIPOO SULTAN.

(A.-D.-C.'s Room, The Viceroy's House, New Delhi).

This picture which is painted on tin in the form of a tray was discovered by Her Majesty the Queen in an antique shop in Harrogate in 1935 and was presented to the Viceroy's House by Her Majesty in the same year. It is difficult to say who the painter was but the picture entitled "The Reception of the Hostage Princes" painted by Devis was sold in London in 1803 for £400 and it is more than likely that this is a miniature copy of this picture.

No. 57. A CEREMONIAL PROCESSION.

(A.-D.-C.'s Room).

Artist unknown.

Size of picture 3 ft. 11 in. × 2 ft. 4 in.

This picture was presented by Lord Revelstoke to The Viceroy's House. It is painted on copper and shows a ceremonial procession of elephants, horses, soldiers, etc., probably of an Indian chief.

In the foreground is seen an elephant with the Chief in the howdah, behind which is seen two European Officials seated in howdahs. In front are shown the chief's retainers and sepoys, some mounted and some on foot. In the middle foreground appears to be a river with sailing ships on it and in the centre a curious water chariot. In the background is seen what may be the palace of the chief.

The picture was probably painted by an Indian Artist and the period the late 18th Century.

No. 58. THE INSTALLATION OF KRISHNA RAJA WADIA RAJA OF MYSORE.

(A. D. C.'s Room).

Painted by Robert Holme 1803.

Size of picture 3 ft. 7½ in. × 2 ft. 1¾ in.

An oval wooden panel painted in gold and monochrome. This panel originally hung under the frame of the portrait of Marquess Wellesley at present in the Hall, Viceregal Lodge, Simla. It represents the Installation of Krishna Raja Wadia Raja of Mysore, in whose person the Hindu dynasty of Mysore was restored in 1799. The young Raja is seen seated on a throne, surrounded by attendant English officers are seated to right and left and a "Nautch" is being performed before them. The group is covered by canopy or tent. It would seem to be a sketch for a larger picture.

No. 59. THE DEPARTURE OF THE TWO SONS OF TIPU SAHIB FROM THEIR FATHER.

(Private Drawing Room).

The scene is laid at Seringapatam in the vestibule of the palace, with a distant (and wholly imaginary) view of the sea towards the right. Four of the five full-length figures, which are about one-third the size of life, wear long white dresses and turbans. Tipu is seated crossed legged on a silver throne, planted directly on the floor, which is covered with a carpet of a red pattern. He faces the spectator and is looking with a calm expression towards his sons. The face is close shaven, except for short dark moustaches, and the complexion is of a deep brown. The eyes are very black and glistening. His white dress, which is very simple, fits close to the neck: the sleeves are tight, and without cuffs. The white turban is also plain, and he wears no earrings.

The sons, Abdul Khalek and Moiz-ud-din, have brown complexions, girlish faces, and dark eyes. Their turbans are red, with a jewelled ornament on one side: and each wears a jewel hung round neck by a long chain, and a red sash round the waist. Their long white dresses entirely conceal the feet. They are shown in the act of leaving their father, as if making for the sea. Behind Tipu is the head Vakil, Ghulam Ali, whose dark brown and bearded face is turned in profile towards the left. He is addressing a young European Officer in full regiments (red coat, yellow facings, and silver epaulettes), with a black hat and

his left arm and his left hand resting on the hilt of a sword. The officer is Sir John Kennaway, who was Resident at Hyderabad from 1788 to 1794. He was then thirty-four years of age and had been created a baronet in the previous year (1791). Both are pointing to a long roll—apparently the treaty signed by Tipu—which the Vakil is holding in his left hand.

The hostages arrived at the British Camp, near Seringapatam, on February 26th, 1792. Their father had taken leave of them on the previous day. Abdul Khalek (1772-1806) was twenty and Moiz-ud-din (1774-1818) eighteen at the time. They were the third and fourth sons of Tipu. There are portraits of both of them by Thomas Hickey in the collection (Nos. 119 and 128). The treaty of peace required that two of Tipu's three elder sons were to be given as hostages for due performance: but the eldest, Fateh Hyder was a cavalry commander actively opposed to the British, and the second, Munir-ud-din, was the only legitimate son.

An extremely well painted picture, mellow in tone, and the action of the figures graceful and significant. The folds of Tipu's white drapery are extremely well arranged.

Painted by A. W. Devis. Size 4 ft. 2 in. × 3 ft. 4 in.

This picture was sent home in 1885 to be cleaned, and was returned in 1887.

It is supposed by some that this painting is the work of Robert Home who exhibited at the Royal Academy in 1797 pictures of the "Reception of the Mysore Princes as Hostages by the Marquess Cornwallis" and "the Death of Colonel Moorhouse at the storming of the Pettah at Bangalore" in 1790. But according to Redgrave (*Dictionary of Artists of the English School* 1878) the artist is A. W. Devis: and the statement is supported by the account given in the *Calcutta Gazette* of a meeting held at Le Gallais' Tavern on September 4th, 1793. The object of the meeting was to determine what price should be paid to Devis for the portrait of Lord Cornwallis which he had just completed. "Mr. Johnstone remarked: 'Of the merit of the artist none surely need to be told who have viewed the picture or have beheld the still greater effort of genius which is intended to perpetuate

the triumph of magnanimity and generosity over violence and duplicity under the walls of Seringapatam'."

A companion picture "The Reception of the Hostage Princes", was also painted by Devis : and found its way to London. "On May 11, 1803, Mr. Christie held a picture sale which comprised a single work, namely, a grand historical picture representing the reception of the hostage sons of Tipu Sahib by the Marquis of Cornwallis, painted in India by A. W. Devis, Esq., and containing nearly 70 portraits painted from life. The picture realized £400" (Memorials of Christie's a Record of Art Sales from 1766 to 1896 : by W. Roberts). Later on, it was found in an old curiosity shop by Major-General Sir Henry Floyd who discovered, after it had been cleaned, that it contained an excellent likeness of his father Sir John Floyd, who was Colonel of the 19th Light Dragoons at the time and commanded the cavalry before Seringapatam. Other persons introduced are Sir John Kennaway and "the head vakeel Gullam Ally." The picture was presented in 1889 by Major H. R. Floyd to the Junior United Service Club in London. In February 1794 Devis published proposals for an engraving of the picture and a key "with an outline of each head" and "a reference expressing the name and rank of each person at the scene delineated." Neither of these prints can be traced.

The subject was a favourite one with painters at the time. There is a picture of the reception at the Victoria Memorial Hall in Calcutta, which is the work of Zoffany : and another large painting by Mather Brown hangs on the staircase of the Oriental Club in Hanover Square.

No. 60. MARINE VIEW.

(Private Drawing Room).

Various sailing ships with English flags. In the left corner of the foreground is a boat with three men standing by it. A couple of boats are pulling off to the ships from the right.

Size 2 ft. 0 in. × 1 ft. 8 in. The painter is not known.

No. 61. NAVAL ENGAGEMENT.

(Private Drawing Room).

Represents a battle between British and Spanish men-of-war. From the right a fire ship is drifting upon the battle. In the left foreground are some boats filled with men firing muskets, and another boat's crew is rescuing the survivors from the rigging of a sunken ship.

Size 1 ft. 11 $\frac{1}{8}$ in. \times 1 ft. 6 $\frac{1}{2}$ in. The painter is not known.

No. 62. CEYX AND ALCYONE.

(Private Drawing Room).

A storm scene. An old copy from R. Wilson's picture which has been engraved by Woollett.

Size about 4 ft. 2 in. \times 3 ft. 6 in.

This picture was sent home in 1890 to be cleaned.

No. 63. COAST SCENE—MOONLIGHT.

(Private Drawing Room).

To the left is a group of figures round a fire under an old tree. On the right is the sea with a ship and two boats, to the centre on right is a figure hauling a rope. Sky with moon rising from behind a bank of clouds.

Painter's name unknown. Size 4 ft. 2 in. \times 3 ft. 4 in.

This picture was sent home in 1890 to be cleaned.

No. 64. GENERAL STIBBERTS AND HIS STAFF AT HIS HEAD-QUARTERS IN CALCUTTA.

(Private Drawing Room).

Painted by John Zoffany, R.A., in India—1783.

Size of canvas 46" \times 63".

This historic picture by John Zoffany, R.A., of His Excellency Major-General Giles Stibberts, the Commander-in-Chief in India in 1782, and his staff at his resi-

dence at Fort William in Calcutta was presented to Her Majesty the Queen by His Highness the Nawab of Bhopal, His Highness the Nawab of Rampur, His Highness the Maharaja of Rajpipla and His Highness the Aga Khan. Her Majesty seeing that this valuable picture is of great interest to India has graciously presented it to be hung in "The Viceroy's House". It was received in India in August 1934.

The painting remained in the possession of General Stibbert's family until a year or two ago, when it was purchased by Messrs. Newcombe Bros. of Park Street, Bristol, who put it up for sale at Christie's on the 23rd June, 1933, when it was bought by us.

Whilst in the possession of Newcombe Bros. Sir Evan Cotton saw it, and endeavoured to identify the sitters, publishing notes on his researches in Vol. XLV, Part I of "Bengal; Past and Present" under the title of "A Group of Bengal Officers". An extract of his researches is appended.

Sir William Foster, the author of "British Artists in India", examined this picture carefully whilst in our possession, and, as a result, published an additional note to the above work in the Walpole Society Journal, Vol. XXI, 1932-33, page 109, as follows :—

"John Zoffany.

A fine example of this artist's work in India was sold at Christie's on 23 June 1933 (Lot 77). It represents Brigadier-General Giles Stibbert, seated in a room at his head-quarters and listening to a report read by a Muhammadan Interpreter. Five other officers, two sitting and three standing, help to make up the group; while there are four figures of Indians in the background. General Stibbert was acting as Commander-in-Chief at Calcutta when Zoffany arrived there, but went home in 1785; the picture belongs, therefore, to the latter part of 1783 or the first few months of the following year. A reproduction of it, with comments by Sir Evan Cotton, will be found in 'Bengal; Past and Present', Vol. XLV, p. 1."

Biographical Notes on the Sitters being extracts from "A Group of Bengal Officers"
by Sir Evan Cotton.

Stibbert was gazetted on November 11, 1757 as a Lieutenant in the Hon. East India Company's Army on the Bengal establishment, and raised at Patna

in 1761 the 6th battalion of Sepoys or "Jellator-Ka-Paltan" which became the 9th Bengal Infantry in 1824 and disappeared after 1857; he was present at the battles of Gheriah (1763) and Buxar (1764) where he commanded the left wing of the army, and also at the Siege of Patna (1763) when he was wounded and the capture of Chunar when he was Major in Command of the force.

Stibbert was made provisional Commander-in-Chief in Bengal from October 16, 1777 until March 25, 1779 and again from April 27, 1783 until July 21, 1785, though actually between October 6, 1780 and April 27, 1783, he officiated again during the absence of Sir Eyre Coote in Madras.

It was during the later period (1783-1785) that this magnificent picture by Zoffany was painted, showing General Stibbert with his staff at the headquarters in Calcutta of the East India Company's army in Bengal.

General Stibbert returned to England in 1785 with the rank of Major-General, was promoted to be Lieut.-General on November 26, 1796, and died at Portswood House, Southampton, on January 21, 1809.

General Stibbert was a great lover of the arts, and on his death his collection of pictures was disposed of, including many Dutch paintings of the first rank, but the Zoffany, being a family picture, was retained by his family until very recently.

At the period when the picture was painted, General Stibbert's staff were—

Lieut. (afterwards Major-General) William Kirkpatrick, Military Secretary and Persian Interpreter, 1780.

Capt. (afterwards Colonel) William Scott, holder of the same offices, 1781-1785.

Capt. (afterwards Lieut.-Col.) Peter Murray, aide-de-camp, 1780-1783.

Lieut. George Abercrombie Robinson, aide-de-camp, 1783-1784.

These may well be four of the officers in attendance.

William Kirkpatrick (1754-1812) was gazetted as an ensign on January 18, 1773, and was the son of Colonel James Kirkpatrick of the Madras establishment and half-brother of Lieut.-Colonel James Achilles Kirkpatrick of the Madras Army (who died at Calcutta on October 15, 1805, and is commemorated by a

beautiful monument in St. John's Church). After his period of service with Stibbert he became Persian Interpreter to Lord Cornwallis, Resident at Hyderabad, Military Secretary to Lord Wellesley, Persian Interpreter to Lord Harris and Resident at Poona. He was the originator in 1782 of the Bengal Military Orphan Society, and Kidderpore House figures in the back-ground of the portrait by Thomas Hickey, which is now at the Victoria Memorial Hall. There is another portrait in the collection which forms part of a series of copies of pictures of Residents at Hyderabad presented by H. E. H. the Nizam. His death in England on August 22, 1812, was occasioned by the accident of mistaking a large dose of laudanum for a black draught.

Colonel William Scott was another eminent Persian Scholar. He was Interpreter to Sir Robert Abercromby, the Commander-in-Chief in 1793, and was Resident at Lucknow from 1799 to 1804. He died unmarried at Agra on September 27, 1804, when on his way to take up the appointment of Resident at Delhi. (His successor was Lieut.-Colonel Ochterlony.)

Lieut.-Colonel Peter Murray was killed on August 14, 1803, on board the *Lord Nelson* Indiaman in action off Fervol with the French frigate *Bellona*, William Hickey gives an account of the engagement in his *Memoirs* (Vol. IV, p. 171). He is said to have originally gone to India as a Surgeon's mate; and according to the *Monthly Magazine* for 1804 (p. 309) "was insulted on his passage by one of the Officers of the ship to whom, after his arrival in India, he sent a challenge which the Officer did not think proper to accept. The Government, however seeing that he was a young man of spirit, offered him a commission in their service which he accepted". Murray's real name was Macgregor but as the clan was proscribed, he did not use it. The Chief of the clan was Sir James Murray, (1745-1822) a King's Officer who became Military Auditor General in Bengal and resumed the surname of Macgregor on being created a baronet in 1795. There is an account in Mrs. Eliza Fay's *Letters* of Peter Murray's marriage to Eliza Tuting at the house of Dr. Rowland Jackson in Calcutta on March 27, 1782. He was Adjutant-General in Bengal from 1786 to 1797, and according to the *Monthly Magazine* "is supposed to have accumulated a fortune not less than £200,000".

Lieut. George Abercrombie Robinson (1758-1832) was admitted as a country cadet in 1779 and ended his career as a baronet, member of Parliament for Honiton and Director of the East India Company (1808-1829), serving the office of Chairman in 1820 and again in 1825. He was Commissary-General and Military Auditor-General in Bengal and Private Secretary to Lord Cornwallis during his second term of office.

No. 65. LANDSCAPE.

(Private Drawing Room, The Viceroy's House, New Delhi).

This picture was discovered in a second-hand bookshop in Calcutta in 1925. The owner of the bookshop stated that his grandfather purchased it from London about 97 years before, but he was unable to say what the picture represented. On further enquiry the proprietor of the shop stated that he had sent it to the Victoria Memorial for a criticism but they were unable to say what it represented. It has subsequently been cleaned and now discloses a religious procession of some description proceeding from a village. It would appear to have been part of a larger picture. It is more than probable that the picture was painted by an Indian Artist.

No. 66. LANDSCAPE.

(Private Drawing Room).

A rocky scene with distant mountain sloping upwards to the left. Round tower in the centre. Men in a boat, group of women and a child to the right; a calm yellow golden sky.

Described by Sir George Scharf as graceful and well painted, rather in the style of Zuccarelli.

BARRACKPUR.

No. 67. ~~LANDSCAPE RIVER SCENE.~~

(Private Drawing Room).

This picture was presented to The Viceroy's House, New Delhi, by Their Excellencies Lord and Lady Willingdon. It represents ~~an Indian~~ view ~~possibly~~
a

~~Government House, Bangalore~~
of the ~~Adyar in Madras~~. In the background are seen trees and a large white bungalow, with the river flowing in front on which are native sailing craft. In the foreground which represents the opposite bank of the river are seen boats being tied to the bank with figures sitting about.

Painter unknown.

Size of picture.

No. 68. LANDSCAPE.

(Private Drawing Room).

A lake surrounded by hills, the valley appearing to stretch away into the distance. In the foreground is shown the rocky edge of the lake and upon the highest of the spurs a crane is resting. To the left rocks rise precipitously, and on their summit are stumps of trees and shrubs.

Signed, but the name has been partially obliterated. The words appear to be "A. W. Devis." Size 4 ft. 2 in. × 3 ft. 3 in.

This picture was sent home in 1890 to be cleaned.

A companion picture to No. 69. There are two landscapes by Devis among the pictures bequeathed to the Asiatic Society of Bengal in 1834 by the sons of Robert Home: a "Sunset" and a "Sunrise" in Wales. They cannot be ranked among the most successful efforts of that artist.

No. 69. LANDSCAPE.

(Private Drawing Room).

A valley with a range of hills in the distance; to the left rises a hill on the ruins, on the right arising from the immediate foreground is a large tree. In the middle distance is a church with a pointed spire, surrounded by trees. In the foreground and near the centre are four figures, and beyond are cattle grazing.

Painted in the manner of Richard Wilson, and probably by Devis. Size 4 ft. 2 in. × 3 ft. 4 in.

This picture was sent home in 1890 to be cleaned.

No. 70. LANDSCAPE.

(Private Drawing Room).

A long aqueduct on two tiers of arches is shown in the distance, to the right a range of hills, upon which is a building resembling an Italian castle with a circular tower. In the foreground are two Italian figures, a woman upon a white horse followed by a man on foot. To the right is a stream ; a man who is obviously an Indian is lying upon a rock fishing.

Size 4 ft. 3 in. \times 3 ft. 2 in. Painter unknown.

This picture was sent home in 1890 to be cleaned. Sir George Scharf has described the composition as " an absurd combination ".

No. 71. LANDSCAPE.

(Private Drawing Room).

A river scene. In the centre foreground a group of four girls are engaged washing in the river, upon which are some men in a boat. Immediately behind in the middle distance is a group of tall poplar trees. A bank is on the right, upon the summit of which is a small tower ; on the left are two trees, one of which spreads its branches over the centre.

Size 4 ft. 3 in. \times 3 ft. 4 in.

This picture was sent home in 1890 to be cleaned. According to Sir George Scharf, it is " quite in the style of Zuccarelli ".

No. 72. LANDSCAPE.

(Private Drawing Room).

Rocks with distant water and rapids. Salvator-like figures in front, flying a sheep.

Landscape in style of Richard Wilson.

Size 4 ft. 2 in. \times 3 ft. 4 in.

This picture was sent home in 1890 to be cleaned.

No. 73. LANDSCAPE.

(Private Drawing Room).

The painter is not known. Size 4 ft. 1 in. \times 3 ft. 4½ in.

Bird's-eye view of a plain and fortified city. In centre foreground are two Indian figures, a man and a woman and approaching them from the right are some European soldiers.

This picture was sent home in 1890 to be cleaned.

No. 74. THE WATERFALL OF GUNGVAPETTA.

(Sitting Room Upper Basement, North-West Wing).

Painted by William Daniell, R.A. 1769-1837.

Size of picture 1 ft. 3½ in. \times 11 in.

A landscape in South India. In the background is a lofty wall of rock pierced by a waterfall. This is probably the picture which William Daniell exhibited at The Royal Academy in 1828 entitled "The Waterfall near Vartangunta the Peninsula of India in the mountains that divide the coasts of Coromandel and Malabar : its height between 7 and 800 feet".

Note from Madras Gazetteer of the period. "The Manjalar river sometimes called the Vattilagundu river dashes down the side of the Palnis just above Devadanapatti in a splendid cataract 200 feet high, which is visible there from the main road to Ammayanayak Kanur and then rushes past Vattilagundu".

Thomas and William Daniell visited the Falls on June 26, 1792, when on the way from Dindigul to Madras.

No. 75. FATH ALI SHAH AND HIS FAMILY HUNTING.

(Centre of the Ball Room Ceiling).

Painter unknown.

Size of picture 11 ft. 8 in. \times 17 ft. 1 in.

A Persian painting of the early part of the XIX century. On horseback in the centre, is the Shah himself, his person blazing with jewels. He is thrusting

a spear into a tiger, but his gaze is fixed not on the animal but on the spectator. Around him are the royal princes and courtiers. In the background is a landscape of mountains, lakes and trees. The names of the principal personages are painted in Persian near the figures, and there is also a border of Persian verses.

No. 76. DESCRIPTION OF THE MURAL PAINTINGS OF PICTORIAL MAPS IN THE COUNCIL ROOM.

(Viceroy's House, New Delhi).

“ Geographers, in Afric maps
With savage pictures filled their gaps,
And o’er unhabitable downs
Placed elephants for want of towns.”

-- (*Swift.*)

The paintings in the Council Room are the outcome of a proposal made by Sir Edwin Lutyens that the walls of this room might be appropriately decorated by means of a series of maps which, while scientifically accurate in their details, should be treated pictorially, as in the style of those produced by the cartographers of the 16th and 17th centuries.

On three of the walls, those on the South, East and West, are shown four maps, each depicting a portion of India and the surrounding countries. On the east wall is the Southern Section and on the west the Northern, while the south wall contains two maps displaying the Eastern and the Western sections. The remaining wall, that on the north side of the room, has been filled with a map illustrating the route by air from Delhi to London.

(East Wall, Southern India and Burma).

Beginning with the map on the east wall, it will be seen that much of this picture is occupied by the Bay of Bengal, with the Dekkan on the left, and Southern Burma on the right. At the bottom of the map, in the centre, is an ornamental compass mounted on dolphins, while to the left is marked the longitude

of $82\frac{1}{2}$ degrees, which indicates Indian Standard time, $5\frac{1}{2}$ hours ahead of Greenwich. The remainder of the area covered by the sea is decorated with sailing ship and steam ships of various types, together with monsters of the deep of different kinds. Towards the middle are the Andaman Islands guarded by an aborigine with bow and arrow.

Turning to the land of Southern India on the left of the map we see surf boat making for the Port of Madras, with the Portuguese flag and the tricolour floating over Goa and Pondicherry respectively. Leaping from Ceylon to India across the Gulf of Mannar, is Hanuman the Monkey God, with tail aflame, after having set fire to the capital city of Lanka (Ramayan). A Dravidian "gopura" (temple gateway) soars up into the sky at Madura, with the famous Lotus Tank in the foreground, and a little above is a bird's-eye view of the famous fort of Seringapatam, the Nilgiris (Blue mountains) dark against the setting sun nearby. Further to the North is a picture of the stone "rath" or car, drawn by elephants which stands outside the Vitthala temple (A.D. 1530) at Vijayanagar, a typical example of the Chalukyan style of architecture in its latest and most florid manifestation. A wild buffalo ramps in the Madras forests, and a leopard stealthily stalks its prey in the jungles of the Northern Circars. One of the city gateway denotes Haiderabad, and Bijapur, seen at the top left hand corner, is notable on account of the "Gol Gumbaz", the tomb of Muhammed Adil Shah (A.D. 1626-56) which, in some of its dimensions, is one of the largest domes in the world.

Passing over to the right of this map, Rangoon will be recognized by a figure of the Buddha in front of a golden pagoda, Bangkok being indicated by a well known symbol also displaying a figure of the Buddha. Near Amherst is an "Elephant piling teak", while a sampan sails in the Gulf of Siam.

(South Wall (left), Western India).

Turning now to the left hand map on the south wall, which depicts the west of India, towards the centre Karachi stands out with its airship and mooring mast and an aeroplane flying along the coast shows the line of the air route to Europe. Above, two frontier bandits are seen sniping, while Arabia is indicated by a camel

man gazing across the Arabian Sea. An astrolabe, giving the points of the compass, ornaments this sea, with Arab dhows and other vessels sailing upon its surface, and strange fish disporting themselves in its depths. The Hill of Girnar, sacred to the Jains, is shown in Kathiawar, and Bombay stands out as the gateway of India with its fine welcoming archway looking out across the sea. Near Chanda a tiger prowls through the jungle. Jodhpur is marked by a polo-player, Ahmedabad, a centre of the textile industry, by a woman spinning, and Sanchi by its Buddhist stupa, which has defied the elements for two thousand years. Across the sands of the Tahr, or Great Indian Desert, camels journey from Bikaner to the fortress of Jaisalmer, and, still further to the right, gleams the white marble "dream building" of the Taj Mahal at Agra. Muttra, the home of the Krishna-cult, is shown by a figure of this god playing his flute, and the Imperial Capital at New Delhi flies above its domes the Viceroy's flag. A red broken line across the map, with a crab at each end, marks the Tropic of Cancer.

(South Wall (right), Eastern India).

The other map on the south wall, to the right, which illustrates eastern India, has towards its centre the Victoria Memorial indicating Calcutta, while the proximity of the Sunderbunds is shown by a tiger prowling through its jungles. Towards the right Burma is represented by a peacock and pagoda at Mandalay, with a green dragon and a Chinese pagoda marking the beginnings of the Celestial Empire. A Naga warrior stands in Assam, with a wild elephant in the forest, and a crocodile lies sunning itself on the banks of the Brahmaputra. Above Calcutta is the Dakshin Darwaza at Gaur (cir. A.D. 1500), one of the remaining buildings of the ancient capital of Bengal, and further north still is the old palace of the Rajas of Bhutan at Panaka. A Dorji or Thunderbolt indicates Darjeeling, from which this hill station obtains its name, and the stupa of the Bodhi, with its white eyes gleaming from all four sides of its turret stands near Katmandu in Nepal; not far away Everest and Kinchinjunga show their snow-white peaks against an azure sky. Lucknow is marked by the symbol of the "Mahi Muratib", a hand and a fish, the insignia of the old rulers of Oude, and a Sunyasi under a

bamboo umbrella contemplates the holy waters of "Gunga Mai" at Benares. At Gya the Buddha sits under the Bo tree, where he first received enlightenment and further south on the coast of the Bay of Bengal rises the "Black Pagoda" which has been a guide to mariners for nearly a thousand years. As a contrast the smoking chimney-stacks of Tatanagar proclaim that this is one of the most important centres of modern Industry in India. The Tropic of Cancer is indicated in the same manner as in the previous map.

(West Wall, Northern India and Central Asia).

The right centre of this section is marked by Kashmir, (shown by pink lotus flowers floating on the waters of the Dal Lake), with the Punjab and Afghanistan occupying much of the remainder. Amritsar stands out with its glistening "Durbar Sahib" (Golden Temple) encircled by the wellknown quoit of the Sikhs. Nearby is an "ekka", a characteristic country cart of Upper India. Multan is shown by the emblem of one of its most popular saints, Shams-i-Tabriz, whose tomb is here. The legend is that this saint, tortured by being flayed, and denied the use of a fire to cook his food, in his wrath called down the sun to fry a fish which he held up towards it in his hand, since when the summer heat of Multan has become a byword.

Towards the right the "silver mountain" of Kailasa attracts a winding procession of pilgrims who journey to this remote part in order to gaze on Siva's Paradise. A Devil dancer marks the western confines of Tibet, inscribed with the warning "Demons and Devil Dancers here", while ibex and black and red bear are seen roaming about the Himalayas. Near the sacred lake of Manasarovar a flight of wild duck indicates one of the breeding places of these winter visitors to the plains of Hindustan, and a wild ass, with its foal, stands on the bare plain above. Across the Taklamakan Desert a nomad leads his yak. Peshawar, one of the historic "gateways" of India, is shown by a picture of its principal city gate, and in Afghanistan, the towns of Kabul, Kandahar, Herat and Meimene are all illustrated by their respective fortresses, each of which in its day has had its history but now most of them are in ruins. Tehran, in Persia, is indicated

by its tiled gateway and at the top left hand corner in the southern portion of the Turkoman Republic, two Turkomen shake their fists at what they regard as the growing menace of the Russian Soviet. Below, a sharp-shooter of the frontier is engaged in his deadly work, and a camel caravan is making its way to Yezd.

(North Wall, India-England Air Route).

The entire length of the North wall is taken up by a map of the Air Route from Delhi to London. Over the arched doorway in the centre is a panel describing the general idea of the service. Below are two swallows encircling a globe. The whole of this central device divides the wall surface into two, so that the right hand side has been utilized to illustrate the Eastern half of the route, with the left side depicting the Western half, Alexandra and Cairo forming the centre. The two sections are slightly different in scale from one another, which is shown by the scale of miles, and the line of the north is not perpendicular, but at an angle, indicated by the compass in the design. The actual route is marked by a green broken line throwing a shadow. Beginning with the right hand (eastern) section, near Delhi the ancient method of transport at 2 miles an hour is shown by a camel-cart compared with the modern aeroplane, and its speed exceeding one hundred miles an hour, passing above. Jodhpur, the first halt, is indicated by a pig-sticking incident, and Karachi the second station by an airship about to enter the largest airship shed yet constructed. At Gwadar a night landing is being made, while off Jask a sea-plane is manœuvring. Near the Dasht-i-lut desert an Arab hawking illustrates the idea of speed, and a group of 'planes hovers over Bushire. The golden minarets of Kazemain denote Baghdad, while further west a marsh Arab shouts "Allah" at the aeroplane as he gallops along. A picture of the Pyramids and the Sphynx bring us to Cairo, which completes this section of the route.

The western section begins with Alexandra, from which a flying boat goes first to Mirabella in Crete, and then on to Athens, shown by the Acropolis. The next station is Salonika, marked by the ancient church of the twelve Apostles,

from which the journey in the winter months is made by railway to Skoplji station (Uskub aerodrome). Belgrade is the next air-port, followed by Budapest recognized by its connecting bridge across the Danube. Vienna is the next stop shown by its Parliament building, and then the picturesque towers, turrets, and roofs of Nurnberg come into view. This is succeeded by Cologne, with the two spires of its famous cathedral, after which is the last stage to London, the journey ending at the aerodrome at Croydon.

This scheme of pictorial maps has been designed by Mr. Percy Brown, and executed in a special process of oil painting under his direction by the following staff :—

Head Supervisor, Munshi Ghulam Husain, late Vice-Principal, Government School of Arts and Crafts, Lucknow. Artists, K. N. Banerji, S. Inayat Muhammed, B. B. Benegal, M. Fuzal-ud-din, B. C. Panappa, Muhammed Ismail Khar and P. S. Choudhuri.

Pictures in Viceregal Lodge, Simla.

No. 77. HIS MAJESTY KING EDWARD VII.

Born 1840, died 1910.

(2nd Floor Corridor).

A three-quarter length portrait, half life size, of the King as he was about the year 1906. The figure is turned towards the right with a three-quarter view of the face. His Majesty is dressed in the uniform of a Field Marshal of the British Army. He wears the light blue cloak of the Order of the Star of India and the Chain of this Order over the cloak. The Chain of the Order of the Garter is also worn. The Jewels of the Garter, Star of India, and the Bath, and several other decorations are seen. The right hand is grasping a white glove and is resting on a painted table by his side; the left hand is resting on the hilt of his sword. In the right middle ground is a dark red curtain, and on the left a fluted column. In the background is seen the open country with trees, shrubs, and a very blue sky. See also No. 2.

Painted by Downey. Size 3 ft. $1\frac{1}{2}$ in. \times 2 ft. $3\frac{1}{2}$ in.

No. 78. HIS ROYAL HIGHNESS PRINCE ALBERT VICTOR, DUKE OF CLARENCE AND AVONDALE.

Born 1864, died 1892.

(2nd Floor Corridor).

A three-quarter length portrait, facing the spectator. The Prince is in the full dress uniform of a Major in the 10th Hussars. The figure in an easy pose stands out from a dark background, the right hand holding the busby and the left the hilt of the sword. The Prince wears the Star and ribbon of the Garter, the Star of St. Patrick, the gold Jubilee Medal, and the cross and collar badge of the Order of St. John of Jerusalem.

Painted by A. U. Soord in 1894. Size 5 ft. \times 3 ft.

This picture was obtained in 1894; it is a duplicate of one painted for presentation to His Present Majesty (then Duke of York) on his marriage. It cost £100.

No. 79. PRINCE GHULAM MUHAMMAD.

Eighth son of Tipu Sultan.

(2nd Floor Corridor).

A half-length figure, the size of life, in oriental costume, facing the spectator, with a red square-backed chair behind him. Both hands are seen. His dress is black, with tight-fitting sleeves, and he wears the peculiarly shaped cap of the Mysore Family. The face is turned slightly to the right, the complexion sallow, and hair and moustache black. A long chain hangs round his neck.

Painter unknown : probably an Indian Artist. Size 2 ft. 9 in. × 2 ft. 3 in.

Presented by Prince Ghulam Muhammad to Lord Dalhousie in 1853, as an addition to the collection of Mysore pictures, which was transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders. See No. 51.

This picture was sent home in 1885 to be cleaned, and was returned in 1887.

Prince Ghulam Muhammad was born in 1796, and died in August 1872, at Tollygunge, near Calcutta. He was for many years a Government pensioner and was created a Knight Commander of the Star of India. In 1842 he erected and endowed the fine Musjid in Calcutta at the corner of Dhurumtollah and Bentinck Street "in gratitude to God and in commemoration of the Honourable Court of Directors granting him the arrears of his stipend in 1840". He visited England in 1854. His grandson, Shahzada Muhammad Ferokh Shah, was sheriff of Calcutta in 1891 : and the latter's son, Sahibzada Ghulam Muhammad Shah, filled the same office in 1913.

No. 80. BENJAMIN DISRAELI, EARL OF BEACONSFIELD.

Born 1804, died 1881.

(Lift Passage, 2nd Floor).

A three-quarter length, life-size portrait. Face turned three-quarters to right, the arms being folded across the chest, and the head turned slightly to the right. He wears a black frock coat, with high shirt collar and black necktie.

Behind him is a couch covered with red leather ; on a low table before him are some open papers, with a quill pen lying upon them ; a little to the right is a red covered box, on which are two blue books, the upper one of which bears the superscription " Treaty of Berlin."

Painted by E. N. Downard. Size 4 ft. 1 in. \times 3 ft. 0½ in.

Presented by the First Earl of Lytton who was Viceroy from 1876 to 1880 during Lord Beaconsfield's last term of office as Prime Minister.

No. 81. MAHARAJA SIR MOHENDAR SINGH OF PATIALA.

Born 1852, died 1876.

(Above main Staircase, East Side).

A life-size, full-length portrait. He stands facing the spectator with his left hand placed upon his sword, the hilt and scabbard of which are highly ornamented, the right hand resting upon the back of a chair. He wears a blue ornamented coat, close, tight-fitting trousers, black shoes and white stockings. Over the coat he wears the blue robes of the Star of India, and has the Star of that Order upon his breast, also a six-pointed diamond star with the miniature of Her Majesty in the centre. His head-dress is a dark blue *pagri*, ornamented with pearls and diamonds. At the back, on the right, is a table covered with a red cloth, upon which are a roll of papers and two books ; on the left is a panelled door, draped with curtains.

Painter's name unknown. Size 7 ft. 10½ in. \times 4 ft. 11 in.

The Maharaja succeeded to the *gadi* in 1862 at the age of ten, and was invested with ruling powers in 1870. He received the G. C. S. I. in 1871 and died in 1876.

No. 82. AKBAR SHAH.

Emperor of Delhi, 1806 to 1837.

(First Floor Corridor).

The head of an old man, life-size, nearly full-face, with white, thin beard, and brownish grey eyes. He wears a curious round head-dress, having a red ground,

upon which are circles and rows of pearls, with large red stones ; it is surmounted with eight short red plumes. He also wears a crimson *jora*, over which is an elaborately embroidered *choga*, having an amber-coloured ground. Round the neck are five rows of pearls and emeralds.

Painter's name unknown. Possibly by Robert Home.

Size 1 ft. 11½ in. × 2 ft. 4½ in.

This painting was formerly in the palace of the late King of Oudh, who died at Garden Reach, near Calcutta, in 1887. It was purchased in 1890 by Lord Lansdowne's directions.

There is a similar portrait, reproduced in chromo-lithography in "Rambles and Recollections of an Indian Official," by Lieutenant-Colonel Sir W. H. Sleeman published in 1844.

Akbar the Second was the second son of Shah Alam the Second who "reigned" from 1759 to 1806, and was blinded in 1788 by Ghulam Kadir, the Rohilla Chief. He was succeeded in 1837 by Bahadur Shah the Second who was deposed in 1857 and died at Rangoon in 1862, at the age of eighty-seven.

No. 83. BHUTAN OR SIKHIM CHIEF.

(First Floor Corridor).

A three-quarter length, 'life-size portrait. He stands facing the spectator, his right hand clasping his waistband, and his left holding the side of his *choga* together across his chest. He wears a fur cap and loose dress gathered at the waist by a cord, with a *choga* over it of black and reddish brown striped material. Round his neck is a white handkerchief, and the end of the sleeve of his white underclothing is seen on his left wrist. The sheath of a large knife is seen at his right side. His hair is long, wild and flowing ; his moustache and eyebrows dark and small. The background is an open sky and landscape. See No. 68.

Painter's name unknown. Size 4 ft. 1 in. × 3 ft. 3½ in.

No. 84. MAHARAJA SIR JANG BAHADUR OF NEPAL.

Born 1814, died 1877.

(First Floor Corridor).

A three-quarter length, life-size portrait, taken in a standing posture, the face being slightly turned to the right, the left hand resting on his hip and the right arm hanging by his side; behind the latter the hilt of his sword is visible. He wears a dark blue coat, with a small white collar; the breast of the coat is embroidered with figures, that of a heron in the middle being most conspicuous. A red kamarband, embroidered with green and gold, is fastened round the waist. Upon his head he wears a jewelled head-dress, covered with pearls, and emerald pendants, surmounted in the centre by a fine feathered plume; a large pearl hangs over the forehead.

The background is formed of a red curtain, with yellow fringe, draped to the right of the picture.

Painted by T. Brigstocke in 1858. Size 3 ft. 7½ in. × 2 ft. 9¼ in.

No record exists of the circumstances under which this picture was added to the collection. It was exhibited in the Royal Academy, London, in 1868.

Brigstocke was a Welsh artist and presented to the Oriental Club in London in 1849 a portrait of Mehemet Ali, the Viceroy of Egypt, which he painted at Cairo. A portrait by him of Major-General Sir William Nott, who died at Caermarthen on January 1, 1845, hangs in the Town Hall of that place: and a replica is at the Oriental Club.

His Highness Maharaja Sir Jang Bahadur Kunwar Ranajee was Prime Minister and Commander-in-Chief of Nepal, and virtual ruler of that State, from 1846 until his death on February 25, 1877. He was created a Grand Cross of the Bath in 1859 in recognition of the assistance given by the Nepal Durbar during the mutiny, and a Grand Commander of the Star of India in 1873. In 1850 he visited England and landed at Southampton on May 25. On August 21, of that year, a letter was read at a meeting of the Court of Directors from Captain (afterwards

Sir Orfeur) Cavenagh, in political charge of the Nepal Mission, in which his Highness requested acceptance of a portrait of himself “ taken by one of the members of his suite.” The picture now hangs in the Military Committee-room at the India Office. The Maharaja who was then thirty-two years of age, is wearing a long coat of green and gold, drawn in tightly at the waist, and brocaded trousers of a reddish colour : the jewelled turban is similar in character to the head-dress in the present picture.

The *Illustrated Times* of May, 15, 1858, contains a large woodcut representing the reception of Jang Bahadur by Sir Colin Campbell during the final assault on Lucknow : and the letter press concludes with the following anecdote : “ It is said that when (Maharaja) Maun Singh (the Oudh taluqdar) came in to Jung Bahadur and made some explanations regarding his Laodicean conduct, the latter said ‘ Oh, don’t make excuses. Had I not visited London, it is likely I would have been on the other side myself ’.” The jewels of Nana Sahib were certainly at one time in his possession : for they were acquired from members of his family by their present owner, the Maharaja of Durbhanga.

No. 85. ALICE, COUNTESS OF READING.

Died 1930.

(Morning Room).

Lady Reading was the first wife of the Earl of Reading, Viceroy and Governor-General of India from 1921-26.

A $\frac{3}{4}$ portrait, the size of life. The figure is seen seated with the body turned slightly to the right with the head facing the spectator. The hands are lightly clasped in front. Lady Reading wears a black silk frock with a long rope of pearls. To her right is a small table on which is a bowl of flowers. The background consists of a greenish blue curtain and on the extreme right is seen a portion of a pillar.

This picture which was painted from life is a very good likeness of Lady Reading during the period she was in India.

The picture is by Cathleen Mann.

Size 3 ft. 10½ in. × 3 ft. 1½ in.

Presented by His Highness the Maharaja of Jind.

Lady Reading was in possession of the following decorations : G.B.E., C.I., and the Kaisar-i-Hind Gold Medal.

See also No. 26.

No. 86. LADY WILLIAM BENTINCK.

(Drawing Room).

Wife of Lord William Bentinck, Governor-General of India.

A full-length standing figure, the size of life, dressed in a simple white robe with a white turban and short waist. Dark, glossy curls and fresh complexion. The left arm rests on a high pedestal. In the background a tree, sky to the left, and a picturesque distance with landscape of river winding amongst rocks.

Size 8 ft. × 5 ft. 6 in.

The authorship of this picture, which is one of the most attractive in the collection, is uncertain. Mr. Richard W. Goulding, the Librarian at Welbeck Abbey, holds the view that the artist was Thomas Phillips, R.A. (1770-1845), whose portrait of Bishop Heber is at All Souls College, Oxford. In the former edition of this catalogue (compiled by Colonel Algernon Durand in 1897) it was attributed to John Hayes, who was a mere copyist. It may be the work of F. R. Say, who painted the portrait of Lord Metcalfe at the Oriental Club. The surmise of Mr. Goulding appears to be the more probable of the three.

This picture was sent home to be cleaned in 1890.

Lady Mary Acheson was the second daughter of Arthur Acheson, first Earl of Gosford, and was married to Lord William Bentinck in 1803. She accompanied him both to Madras (1803-1807) and to Calcutta (1828-1835) and died in 1843, surviving her husband by four years.

Since the above note was written, the pictures met with an accident and was sent to Calcutta for repairs when it was being cleaned the artist's name was discovered. It was Mr. F. R. Say.

No. 87. LADY COCKBURN OF EYEMOUTH AND HER CHILDREN.

(Drawing Room).

Size of the picture 54"×43" after Sir Joshua Reynolds. The original of this picture was painted by Sir Joshua Reynolds in 1773 at a cost of £183-15 and is at present in the National Gallery, London. This copy was brought to India in 1926 by Lord Irwin and presented by him to Viceregal Lodge, Simla, in 1931 on his departure from India.

Lady Cockburn was Augusta Anne, daughter of the Rev. Francis Ayscough, Dean of Bristol, and niece of George, Lord Lyttelton ; married (second wife), 1769, Sir James Cockburn, 6th Baronet, M.P. for Peebles, 1762. Sir James died, July 26, 1804.

The children are : James, kneeling ; William, on her lap ; George, looking over her shoulder.

The following information regarding the original picture may be of interest. The picture was engraved by C. Wilkin in 1791 and by S. W. Reynolds. Sir James Cockburn was dissatisfied with the Wilkin print, the only one then taken and objected to its being published ; whereupon Wilkin effaced the name and substituted " Cornelia the mother of the Gracchi ".

Proof by Wilkin (Buccleuch Collection), sold at Christie's, 1887, for £30-9.

Sir James Cockburn, Bart., one of the boys in the picture, inherited the picture from his father in 1804, and evidently bequeathed it to his daughter Marianna Augusta, who married Sir James Hamilton, Bart., January 14, 1834. She left the picture, with a large collection of family portraits, to the National Gallery in 1892.

This bequest was invalid and the Gallery ceded the picture to the co-heiresses of Sir James Cockburn. It was purchased by Alfred Beit in 1900 and he bequeathed it to the Gallery in 1906.

No. 88. THE TRIUMPHANT PROCESSION.

(Drawing Room).

A picture presented by King William of Holland to Daniel Anthony Overbeck in 1824 on the occasion of the handing over of the Dutch possessions in India to the Honourable East India Company.

Lieut.-Colonel A. N. Overbeck-Wright, I.M.S., who presented the picture to His Majesty The King Emperor for use in the Viceroy's House, New Delhi, in January 1930 states that on the occasion of the handing over of the Dutch possessions in India to the Honourable East India Company a large picture to commemorate the event was painted for the Dutch National Gallery or its equivalent and at the same time two copies were ordered by the same painter. This picture is one of the copies.

The picture represents a triumphant procession. In the centre is shown a Chariot drawn by four White Horses, seated on the Chariot are two figures, presumably The King and Queen of Holland. The King's left hand is outstretched towards an applauding crowd who appear to be dressed in costumes of the early 19th Century period. In the left foreground is shown a group of figures dressed in Ancient Greek costumes. In the background is shown a portion of a Grecian Temple.

It is difficult to say what the picture is really meant to represent, it is a queer mixture of allegory and early 19th Century.

Painter's Name unknown. Size 2 ft. 4 in. × 1 ft. 8 in.

No. 89. INVESTITURE AT CALCUTTA OF HIS HIGHNESS MAHARAJA JASWANT SINGH OF JODHPUR.

(Drawing Room).

Maharaja Sir Jaswant Singh of Jodhpur succeeded to the *gadi* in 1873 and died in 1895. He was the son of Maharaja Sir Takhat Singh, G.C.S.I. (1843-1873),

who rendered loyal service during the Mutiny, and the brother of Lieutenant-General Maharaja Sir Pertab Singh, G.C.B., G.C.S.I., G.C.V.O., A.-D.-C. (died 1922), thrice Regent of Jodhpur and Maharaja of Idar from 1901 to 1911.

This picture represents the investiture of His Highness with the insignia of the Star of India by His Royal Highness the Prince of Wales (afterwards King Edward VII) at a darbar held in Calcutta on the 1st of January 1876.

The Prince of Wales, in the uniform of a General of the British Army, is seated upon a chair placed on a dais, under a canopy ; two pages of honour stand at his side. He wears the robes of the Order of the Star of India over his military dress.

His Highness the Maharaja is attired in a pink costume, and wears his Rajput turban, richly ornamented with pearls and several necklaces and jewels, he is bending towards the Prince, in the act of receiving the Order.

Behind the Prince of Wales, stands Major-General Sir Dighton Probyn, V.C., holding the Royal Ensign. There are several European and Indian Officers also on and near the dais, holding banners. On the right hand of the picture the principal figures are—Major-General Probyn, Colonel William Earle (Military Secretary to the Viceroy), Captain the Hon'ble Evelyn Baring (Private Secretary : afterwards Earl of Cromer), Lieutenant the Hon'ble F. Baring (Aide-de-Camp), Lord Northbrook, Viceroy and Governor-General, Maharaja Sir Ranbir Singh of Jammu and Kashmir, G.C.S.I., Maharaja Siwai Sir Ram Singh of Jaipur, G.C.S.I., Sir H. Bartle Frere, G.C.S.I. (in attendance on the Prince), Mr. C. U. Aitchison (Foreign Secretary : afterwards Lieutenant-Governor of the Punjab), Maharaja Sir Jayaji Rao Sindhia of Gwalior, G.C.S.I., Lord Napier of Magdala, G.C.S.I. (Commander-in-Chief), Sir Salar Jang, G.C.S.I., of Hyderabad, Maharaja Sir Tukoji Rao Holkar of Indore, G.C.S.I. Maharaja Sir Raghu Raj Singh of Rewa, G.C.S.I., Surgeon-General (Sir) Joseph Fayrer (in attendance on the Prince) and Maharaja Sir Ravi Varma of Travancore, G.C.S.I. Some of the Chiefs reappear in Muir White's picture (which is now in the Victoria Memorial Hall at Calcutta) of the investiture of the Duke of Edinburgh with the G.C.S.I., by Lord Mayo on December 30, 1869 : notably the Maharaja Sindhia of Gwalior, whose scarlet Mahratta

head-dress forms a conspicuous feature of the background, the Maharaja of Jaipur, and the gigantic Maharaja of Rewa.

Painted by Sydney F. Hall in 1882. Size 3 ft. 0 in. × 2 ft. 0 in.

No. 90. HIS MAJESTY KING GEORGE V.

(Ball Room).

A full length portrait the size of life. His Majesty is wearing the uniform of an Admiral of the Fleet with an ermine and crimson Coronation Robe over his shoulders. The Chain of the Order of the Garter is worn over the robe and is held in place on the shoulders by two white silk bows. The ribbon of the Royal Victorian Order is seen under the robes over the right shoulder and the jewel is suspended from the neck. The jewel of the Garter is on the left breast. The face is looking to the front. The body is turned towards the left, the right hand resting on the hip; and the left hand grasping the hilt of his sword. At his left hand is a carved gilt stool upholstered in red damask on which rests a scarlet cushion. The Coronation Crown is laid on the cushion. The background consists of a heavy draped silk curtain of a dull old gold colour and in the right background is a tall backed gold chair upholstered in red. The train of the Coronation Robe is brought down into the foreground of the picture.

A copy of the State portrait of the King. See also No. 4.

Painted by Sir Luke Fildes, K.C.V.O., R.A. Size 5 ft. 10 $\frac{7}{8}$ in. × 9 ft. 1 $\frac{1}{2}$ in.

No. 91. HER MAJESTY QUEEN MARY.

(Ball Room).

A full length portrait the size of life. Her Majesty is shown in her Coronation Robes and standing on a marble floor with two steps in the foreground. The face is looking to the front and the figure is turned towards the right. The left hand is lightly grasping a portion of the ermine robe and the right hand is resting on a table. Her Majesty is wearing an ermine and purple robe richly embroidered in gold, the train falling away into the foreground of the picture on the right hand

corner. Her Monogram with the Royal Crown is embroidered on the robe. The dress is of satin heavily embroidered with gold, the Rose, Thistle and Shamrock forming the motif. The blue ribbon of the Garter is worn over the left shoulder and the jewel of the Order on the left breast. The Garter is buckled on the left arm above the elbow. Her Majesty wears a small crown or tiara and a collar of diamonds, and the front of her dress is decorated with a diamond ornament. At Her Majesty's right hand is a French ormolu table on which rests a dull gold piece of tapestry. In the middle ground is the Coronation Crown on a red and gold cushion. In the background is a tall marble column and a doorway with a dull red draped curtain on the right ; on the left is seen the open country with trees in the far distance.

A companion State portrait to that of the King. See also No. 5.

Painted by Sir William Llewellyn, P.R.A., 1912. Size 5 ft. 11 $\frac{1}{4}$ in. \times 9 ft. 1 $\frac{1}{2}$ in.

No. 92. HER MAJESTY THE QUEEN-EMPRESS VICTORIA.

(Ball Room).

A life-size, three-quarter length figure, in standing posture, facing the spectator. Her Majesty wears a black dress, the wide sleeves of which have a narrow edging of ermine. On her head is a small coronet upon a muslin cap, with flowing ends. Her hands are crossed, the left hand over the right, in which she holds a roll of paper, the words "Victoria R." being discernible upon it. As ornaments she wears a pearl necklace, pearl bracelets, the blue ribbon and Star of the Order of the Star of India, and the Order of the Crown of India.

In the background appear the base and portion of the shaft of a column, to the left of which is seen a distant view of sea and clouds.

Painted by Von Angeli. Size 4 ft. 8 in. \times 3 ft. 1 $\frac{1}{2}$ in.

A facsimile of the portrait displayed at the Proclamation Durbar at Delhi in 1877. See also No. 1.

No. 93. MAHARAJA KRISHNA RAJA WADIAR, OF MYSORE.

Born 1796, died 1868.

(Ball Room).

A life-size portrait of a youth taken in a sitting posture with his legs crossed under him. He is seated upon a *gadi* or throne, surrounded on three sides by cushions; a scarlet cloth is spread over the whole. The elbow of the right arm rests upon a cushion, the fingers being laid upon the knee: the left arm rests upon the leg. He wears a *pagri* and a robe of light material, large jewelled ear-rings and a pearl necklace from which is hung a *padak* studded with rubies and emeralds. In the *pagri* is an ornament of pearls, emeralds and rubies. Upon the forehead is painted the trident of Siva.

Painted by T. Hickey in 1801. Size 2 ft. 5½ in. × 2 ft. 0⅛ in.

This picture was transferred from Government House, Barrackpore, to Calcutta, by Lord Dufferin's orders.

The Hindu dynasty was, after the fall of Tipu Sultan, restored in Mysore in 1799 in the person of Maharaja Krishna Raja Wadiar, who was then about three years of age. There is a picture of the installation below one of the portraits of Lord Wellesley in the collection. On being invested with sovereign authority in 1811, he commenced a career of mis-government which compelled the British authorities to assume in 1831 the direct management of the State. He died on the 7th March 1868. The State remained under British administration until 1881, when the Maharaja's adopted son, Maharaja Chamrajendra Wadiar, was installed on the *gadi*. He died in 1895.

No. 94. ALI RAZA KHAN.

(Ball Room).

A half-length, life-size portrait. He wears a robe, of which the skirt is gathered in at the waist by a light red waist-band, and a small white turban. The beard is grey.

Painted by T. Hickey at Vellore in 1801. Size 2 ft. 5 in. \times 2 ft. 0 $\frac{1}{8}$ in.

This picture was transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

Ali Raza Khan was associated with Ghulam Ali Khan (No. 96) in negotiating the treaty of 1792 with Tipu. He acted as Tipu's Vakil with Lord Cornwallis : and accompanied Tipu's family to Vellore after the fall of Seringapatam in 1799.

No. 95. SHAHZADA MUHAMMAD FIROZ SHAH.

(Ball Room).

Eldest son of Prince Ghulam Muhammad, K.C.S.I., eighth son of Tipu Sultan.

A three-quarter length figure, seated upon a small red chair, the elbows resting upon its arms, and his hand crossed upon his lap. He wears the peculiarly shaped cap of the Mysore Family, in the front is a star of jewels. He is dressed in a *chapkan* of dark material, with an ornamental border ; the upper part of his dress covering his chest is of green silk, and round his waist is a blue sash, with a silver border. He wears a very small black moustache.

Painter's name unknown. Size 2 ft. 9 $\frac{1}{4}$ in. \times 2 ft. 4 in.

This picture was transferred from Government House, Barrackpore, to Calcutta, by Lord Dufferin's orders.

The Shahzada died in 1868.

It has been thought that the artist may be Thomas Hickey, who painted other portraits of the Mysore Family (see No. 128) ; but the suggestion is an impossible one. Hickey died at Madras on May 20, 1824, at the commencement of his eighty-fourth year : and the person represented can hardly be less than twenty years old. Even if Hickey painted the picture in the last year of his life, this would place the date of Firoze Shah's birth in the year 1804 when his father (who died in Calcutta in 1872 at the age of seventy-six) was eight years old !

No. 96. GHULAM ALI KHAN.

(Ball Room).

Also called Ghulam Ali Khan Mir Sudur.

A half-length portrait. He wears a *pagri* and *kamarband* of light material; a green shawl with a red border is thrown over his left shoulder, so as to completely hide it and his arm. He has a large dark moustache and dark eyebrows.

Painted by T. Hickey at Vellore in 1801. Size 2 ft. 5 in. × 2 ft. 0 in.

This picture was transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

Ghulam Ali Khan was a high official at Tipu Sultan's Court; from the fact that he was carried about on a seat covered with silver, he became known to the English as "Silver Chair". He was associated with Ali Raza Khan, whose portrait is in the collection (No. 94), in negotiating the Treaty concluded by Lord Cornwallis with Tipu in 1792 and accompanied the hostage princes to Madras. In the picture by Devis (No. 59) he is represented with a black beard.

No. 97. SHAIKH HUSEIN.

(Ball Room).

A half-length, life-size portrait of a man in the prime of life with the dark hair of his face uncut. He wears a neatly folded red *pagri* on his head, a dress of light material, and a light bluish *kamarband*; he also has a light brown shawl thrown over his left shoulder.

Painted by T. Hickey at Bangalore in 1800. Size 2 ft. 5 in. × 2 ft. 0½ in.

Another of the pictures transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

Shaikh Husein "served the army commanded by Colonel Baillie, and after the unfortunate defeat of that army when the brave officers and men fell into rigorous captivity by the relentless orders of Tipu administered to them—at the hazard of his life—essential and persevering aid". (Ms. note by Colonel Earle.)

Colonel Cromwell Massey of the Company's Service, who died at St. Lawrence, near Ramsgate, on September 6, 1845, at the age of 103, is described in the newspapers of the time as having been "a combatant on September 10, 1780, in the sanguinary battle of Periambaucum in Mysore (*sic*) against the forces of Hyder Ally, where he with Colonel Baillie, Captain (afterwards Sir David) Baird and about 200 soldiers were taken prisoners and thrown into Hyder's dungeons at Seringapatam where they remained captives for three years and nine months, when Hyder's death led to their release". The west wall of the Darya Daulat Bagh, Tipu's summer palace at Seringapatam, is decorated with a grotesque and crude painting of the engagement which was obliterated just before the siege of 1799, and restored firstly by Colonel Arthur Wellesley who used the palace as his residence, and later by Lord Dalhousie.

Tipu was in command of the Mysore Army at the battle which was actually fought at Pollilore, north-west of Conjeeveram. Baillie and many of the officers and men of his detachment died in captivity at Seringapatam. The Honourable John Lindsay, of Lord Macleod's Highlanders, who was one of those who survived, wrote a narrative of his experiences which is printed in "The Lives of the Lindsays". Another of Tipu's prisoners was General Colin Macaulay, the uncle of Lord Macaulay, who afterwards became Resident in Travancore. He left India in 1810, and his nephew, at the age of eight, wrote a "heroic poem" in which he sang the praises of "the hero who aided in the fall of the tyrant of Mysore, after having long suffered from his tyranny".

No. 98. NANDARAJ.

(Ball Room).

Maternal Grandfather of Maharaja Krishna Raja Wadiar of Mysore.

Half-length portrait, head turned to the left. The beard is thin, and nearly white. He wears a *pagri* and *chapkan* of light material, and over the *chapkan* a *chadar* with a bright border. A portion of the *kamarband* is visible.

Painted by T. Hickey in 1801. Size 2 ft. 5 in. × 2 ft. 0 in.

This picture was transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

No. 99. GHULAM ALI KHAN.

(Ball Room Annex).

A half-length portrait, taken in a sitting posture, with the right arm resting upon the arm of a couch or chair. His loose dress is gathered in at the waist by a *kamarband* ; over his right shoulder a shawl is thrown, the ornamented edge of which shows near his right hand ; his head-dress consists of a small *pagri*. He wears a moustache only.

Painted by T. Hickey at Seringapatam in 1801. Size 2 ft. 5 in. × 2 ft. 0 in.

This picture was transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

No. 100. YASIN SAHIB.

(Ball Room Annex).

Fifth Son of Tipu Sultan.

The three-quarter length figure of a boy in a standing position, his right hand on the arm of a chair over which a brown *chadar* with an embroidered border is thrown ; his left arm hangs at his side. He wears a large purple turban, and a flowing dress of light material with a reddish *kamarband*.

Painted by T. Hickey at Seringapatam in 1801. Size 2 ft. 5 in. × 2 ft. 0 in.

This picture is one of those transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

Yasin Sahib died at Calcutta on March 15, 1849.

No. 101. SUBHAN SAHIB.

(Ball Room Annex).

Sixth son of Tipu Sultan.

A three-quarter length of a boy standing with his left hand resting on the arm of a chair, over the back of which a scarlet *chadar* is thrown. He wears a large *pagri*, a *jora* and a *choga* of light material with a *kamarband* round the waist.

Painted by T. Hickey in 1801. Size 2 ft. 5½ in. × 2 ft. 0½ in.

This picture was transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

Subhan Sahib died at Calcutta on September 27, 1845.

No. 102. A YOUNG CHIEF.

(Ball Room Annex).

A bust portrait, life-size, wearing a furred and jewelled robe, freely painted. The face is turned in three-quarters to the right. His brown fur turban is surmounted by a jewel. The bust is enclosed within a brown oval frame-work.

Painter unknown. Size 2 ft. 6 in. × 2 ft. 1 in.

This picture went home in 1890 to be cleaned. It was thought by Sir George Scharf to be the companion picture to that of Sultan Muhi-ud-Din (No. 114) : but it may be doubted whether the person represented is one of the Mysore Princes at all : the costume resembles that of the Bhutan or Sikkim Chief (No. 83) and not that of Sultan Muhi-ud-Din. The ascription to Thomas Hickey is likewise improbable. It seems to be the picture to which Bholanath Chunder refers in his *Travels of a Hindoo* (London, 1869, Vol. I, p. 8) when, in writing of a visit to Barrackpore Park in 1845, he mentions that the collection includes " the picture of a young Rajah of Cuttack which has all the truth of an Ooriya likeness ". But fur robes and turbans are not ordinarily worn in Orissa : and the description is as inappropriate as that of the portraits of the Mysore Princes which are declared to represent " some Pindaree chieftains in whose rugged features may be read the history of their lives ".

**No. 103. CHARLES HARDINGE, BARON HARDINGE OF PENS-
HURST, K.G., P.C., G.C.B., G.C.S.I., G.C.M.G., G.C.I.E.,
G.C.V.O., I.S.O.**

Born 20th June 1858.

(Dining Room, Viceregal Lodge, Simla).

Viceroy and Governor-General, 1910-1916.

A full-length life-size portrait in a standing position. The face and body are turned almost direct to the spectator.

The dress consists of a frock coat with a Star on the left breast and grey trousers. He is shown standing within an arched opening with a view of the Himalayan mountains in the background. On the left of the picture is a partially unrolled plan of the Viceroy's House, New Delhi.

Lord Hardinge was the founder and originator of New Delhi which event came to pass through the transfer of the official capital from Calcutta to Delhi in 1911 by Royal Proclamation.

This picture was originally in the Council Chamber (now the Council of State), Viceregal Lodge, Simla, but was removed to the Dining Room in 1932.

The picture was presented to the Council Chamber by the Raja of Cossim Bazar in 1911.

Painted by W. Nicholson.

Size of the picture 5 ft. 10½ in. × 3 ft. 4 in.

Lord Hardinge was 3rd Secretary at Constantinople in 1882, at Berlin 1884, and at Washington 1885; 2nd Secretary at Constantinople 1888, and at Paris 1893; Legation Secretary at Tehran 1896; Secretary of the Embassy at St. Petersburg 1898-1903; Assistant Under-Secretary of State for Foreign Affairs 1903-04; Ambassador at St. Petersburg 1904-06; Permanent Under-Secretary of State for Foreign Affairs 1906-10; Viceroy of India 1910-16.

Lord Hardinge took up the appointment of Permanent Under-Secretary of State for Foreign Affairs on his return from India and held it from 1916-20 and was Ambassador Extraordinary and Plenipotentiary, Paris, 1920-22.

Lord Hardinge received the Order of the Garter after his return to England on completion of his term as Viceroy. See also No. 33.

No. 104. FREDERICK JOHN NAPIER THESIGER, THIRD BARON CHELMSFORD.

Born 1868.

(Dining Room).

Viceroy and Governor-General, 1915-1921 ; created Viscount Chelmsford in 1921.

Three-quarter size ; standing slightly obliquely with head inclined to the left, dressed in dark frock coat with light French grey fancy waistcoat showing underneath. The Star of India shows under the lapel. Hands clasped in front at the full length of the arms.

Painted by Gerald F. Kelly, A.R.A.

Lord Chelmsford was Governor of Queensland from 1905 to 1909 and First Lord of the Admiralty in 1924.

No. 105. EDWARD FREDERICK LINDLEY WOOD, FIRST BARON IRWIN, NOW THIRD VISCOUNT HALIFAX.

Born 16th April 1881.

(Dining Room).

Viceroy and Governor-General, 1926-1931.

A three-fourth length life-size portrait. Lord Irwin is seated in an arm chair facing the spectator with the body turned towards the right. His hands are in an easy position resting on his legs. He leans slightly forward with a somewhat anxious expression on his face. He is dressed in a dark lounge suit.

Painted by Mrs. Burrell in Simla during the summer of 1929.

Size 4 ft. 3½ in. × 2 ft. 7 in.

Lord Irwin was Assistant Secretary, Ministry National Service, 1917-18. Parliamentary Under-Secretary of State for the Colonies 1921-22. President of the Board of Education 1922-24. Minister of Agriculture and Fisheries 1924-25. Viceroy and Governor-General of India from 1926-31. On completion of his term of office in India he was made a Knight of the Garter. Since 1932 he has been President of the Board of Education.

He succeeded to the title of 3rd Viscount Halifax in 1934 on the death of his father. See also Nos. 31 and 54.

No. 106. FREDERICK TEMPLE HAMILTON BLACKWOOD, FIRST MARQUESS OF DUFFERIN AND AVA.

Born 1826, died 1902.

(Dining Room).

Viceroy and Governor-General, 1884-1888.

Three-quarter length life-size portrait. The figure is standing with the face nearly in profile with strongly marked shadows. He wears an overcoat with fur collar and lining over a black frock coat. He also wears the Order of St. Patrick, the ribbon of the Order being just seen above the collar of the coat.

Copy by Miss Hawkins from a painting by F. Holl, R.A., which has been engraved by Wernschmidt and published by the Fine Art Society. Size 3 ft. 3 in. × 4 ft. 0 in.

This picture was supplied by the Secretary of State at the request of the Government of India during the Marquess of Lansdowne's Viceroyalty.

Lord Dufferin succeeded his father as fifth Baron Dufferin and Chandeboye in 1841 : and was created an Earl in 1871 and a Marquess in 1888. He was Governor-General of Canada from 1872 to 1875, Ambassador at St. Petersburg from 1879 to 1881 and at Constantinople from 1881 to 1884. After his Viceroyalty he was Ambassador at Rome from 1888 to 1891 and at Paris from 1891 to 1896.

No. 107. HARIOT GEORGIANA, COUNTESS OF DUFFERIN.

(Dining Room).

The Countess of Dufferin was the wife of the Earl of Dufferin, Viceroy and Governor-General of India, 1884-88.

This picture was discovered in a jeweller's shop in Simla by Her Excellency the Countess of Willingdon and was purchased by her and presented to Viceregal Lodge, Simla. The picture represents the Countess of Dufferin as she must have been shortly after her arrival in India in 1884. She has on a dark dress with a close fitting bodice and neck. Her head is turned slightly to the left. It is a three-quarter length life-size portrait.

List of Pictures in the Viceroy's House, Calcutta.

No. 108. KING GEORGE III, 1738-1820.

(Drawing Room).

A youthful figure, the size of life, standing, wearing coronation robes over a suit of cloth of gold. He rests his left hand on the ermine lining of his lavender blue mantle, which is spread over a richly carved table. His right hand rests on his hip. The royal crown is laid on the table beside him. His smoothly shaven face is turned in three-quarters to the right, and his hair is trimmed close and powdered. The fluted shaft of a column appears to the right, and a dull red curtain is suspended above.

Painted by Allan Ramsay. Size 7 ft. 10 in. × 4 ft. 11 in.

This, and the companion picture of Queen Charlotte, are the well-known ambassadorial pictures painted by Allan Ramsay, preparatory to the Coronation, which took place on September 22, 1761. Similar pictures are in the Banqueting Hall, Madras.

This picture was sent home to be cleaned in 1885 and returned in 1887.

Allan Ramsay (1713-1784) was the son of the poet of that name. In 1767 he became portrait painter to King George the Third and painted many full-length portraits of him and his queen. It is said that he painted the heads only, leaving the rest of the picture to his pupil, Philip Reinagle, R.A. (1749-1833). His daughter Amelia married in 1779, Major-General Sir Archibald Campbell, Bart., who had been Chief Engineer in Bengal from 1768 to 1773—"a position of prodigious emolument", according to William Hickey (Memoirs, Vol. II, p. 151): and was subsequently Governor of Jamaica in 1782 and of Madras from 1786 to 1789. Campbell died in 1791 and is buried in Poet's Corner in Westminster Abbey.

Fuseli's opinion of Ramsay is recorded in the Dairy of Joseph Farington (Vol. VII, p. 140: entry of December 31, 1812): "He was an indifferent Painter but was a sensible man and a good scholar. He married a relation of the Lord Chief Justice, Earl Mansfield, and acquired a handsome fortune by painting Portraits of the King and Queen for Ambassadors and other persons employed by Government." His wife was the eldest daughter of Sir Alexander Lindsay and a niece of Lord Mansfield.

No. 109. CHARLOTTE SOPHIA OF MECKLENBURG-STRELITZ.

Born 1774, died 1818.

(Drawing Room).

Queen Consort of George III.

A full-length figure, the size of life, in coronation robes, standing towards the right, resting her left hand on a diamond crown, placed on a lavender coloured cushion ; she wears a band of diamonds round her neck close under the chin, and a small black feather adorns her curling brown hair. Her stomacher is covered with diamonds, and pearl bracelets in three rows encircle her wrists. The bodice and train are lavender in colour over a gold-embroidered skirt.

Painted by Allan Ramsay. Size 7 ft. 10 in. × 4 ft. 10 in.

A companion picture to that of King George the Third.

This picture was sent home in 1885 to be cleaned and returned in 1887.

No. 110. LOUIS XV.

Born 1710.

(Drawing Room).

King of France, reigned from 1715 to 1774.

A full-length figure, the size of life in armour, standing bare-headed towards the left. The right hand rests on a plumed helmet, placed on a red covered table. He wears a blue mantle, powdered with gold *fleurs de lis* and lined with ermine. A red-backed chair appears to the right, behind a curule-shaped stool, and a red curtain is suspended behind the figure. The face is seen in three-quarters turned to the left, and the eyes, fixed on the spectator, are very dark. He appears to have attained middle age.

Painted by Carlo Van Loo. Size 9 ft. 1 in. × 6 ft. 2 in.

There is no foundation for the supposition that this and the companion picture of Queen Marie Leczinska were taken by an English man-of-war from a French

ship captured on its way to the Mauritius. The Dutch Admiral Stavorinus, who visited Calcutta in 1770, mentions that in one of "the two handsome assembly rooms over the Court House" (which stood on the site of the present St. Andrew's Church at the north-east corner of Dalhousie Square) there were "hung up the portraits of the King of France and of the late Queen which were brought up by the English from Chandernagore when they took the place" in 1757. The Court House was demolished in 1792 and the pictures must then have found their way to Lord Wellesley's new Government House which was opened in 1800.

This picture was sent home in 1885 to be cleaned and was returned in 1887.

No. 111. MARIE LECZINSKA.

Born 1703, died 1768.

(Drawing Room).

Queen of France, wife of Louis XV.

A full-length figure, the size of life, standing, in a richly embroidered dress, turned towards the left. The face is seen in three-quarters to the left, and the dark brown eyes look towards the spectator. A fan hangs from her left hand, and she raises the right holding a sprig of jasmine towards a crystal vase of flowers placed on a handsomely gilt table beside the royal crown on a cushion, above which, turned in profile, is a bust of her Royal Consort. Over her splendidly decorated and amply spread robe she wears a blue velvet mantle embroidered with *fleurs de lis* and trimmed with ermine. On the pavement at her feet is placed a small spaniel, with a rose coloured ribbon round its neck.

The background, to the right, is composed of trees under a dark sky and a chair of State.

Painted by Carlo Van Loo. Size 9 ft. $1\frac{3}{4}$ in. \times 6 ft. $4\frac{3}{4}$ in.

This picture was sent home in 1885 to be cleaned, and returned in 1887.

An exactly similar picture is in the eighteenth century furniture room at the Louvre, painted in 1747, and signed on the thickness of the table "Carlo Van

Loo ". A note in M. Frederic Villot's Catalogue of the Louvre states that the head was done from a pastel by Latour to save the Queen the trouble of sitting for it.

An engraving by Jacques Chereau may be seen in the British Museum Collection of prints and drawings.

Carlo Van Loo (1705-1768) was Court Painter to Louis XV.

No. 112. DANIEL ANTHONY OVERBECK, THE LAST DUTCH GOVERNOR OF CHINSURA.

(Drawing Room).

Painter's Name unknown. Size 2 ft. 6 in. × 2 ft. 0 in.

A half-length portrait the size of life. The figure represents a man of about 70 years of age in the Civilian dress of the period, *i.e.*, 1824. He is shown wearing a Black Coat with a White Cravat. He is holding a stock in both hands.

Daniel Anthony Overbeck was the last Dutch Governor of Chinsura who in 1824 handed over the Dutch possessions in India to the Honourable East India Company. The picture was presented to His Majesty the King-Emperor for use in the Viceroy's House, New Delhi, by Lieut.-Colonel A. N. Overbeck Wright, I.M.S., in January 1930.

No. 113. CHARLES JOHN CANNING, SECOND VISCOUNT AND FIRST EARL CANNING.

Born 1812, died 1862.

(Drawing Room).

Governor-General of India, 1856-1858; first Viceroy and Governor-General of India, 1858-1862; created Earl Canning 1859.

A full-length figure, the size of life, seated in a small arm-chair towards the left. He wears a black suit, with white cravat and waistcoat, and the ribbon and Star of the Order of the Star of India. His legs are crossed. The face is seen three-

quarters, and the eyes looking to the right. A yellow curtain forms the background.

Painted by C. A. Mornewick, size 7 ft. 10 $\frac{1}{4}$ in. \times 4 ft. 10 $\frac{1}{4}$ in.

A weak production and a very poor work of art. Mornewick was better known as a marine painter.

This picture was procured by Lord Northbrook in 1875, and cost £224. It was sent home in 1885 to be cleaned and returned in 1887.

Lord Canning is shown with the short beard which he grew after the mutiny and which gave him the appearance of an elderly and melancholy man. A far more pleasing portrait, which is taken from a photograph (in profile) by Mayall, forms one of the steel engravings in Dr. E. H. Nolan's *History of British India* (2 Vols., London, 1857-1859). But he is perhaps represented at his best in the bust by Matthew Noble, of which Viscount Lascelles presented a replica to the Victoria Memorial Hall at Calcutta in 1921. The chalk drawing of him as a young man by George Richmond, R.A., is also good.

No. 114. SULTAN MUHIUD-DIN.

(Dining Room).

Also called Sultan Mohay-ud-Din, fourth son of Tipu Sultan.

A half-length portrait of a youth in a sitting posture. He wears a turban of light material and red *choga* with a narrow border to it. Under the *choga* is shown a dress of light material with a dark waist-band. He has dark eyebrows and a very small dark moustache.

Painted by T. Hickey at Vellore in 1801. Size 2 ft. 5 in. \times 2 ft. 0 $\frac{1}{2}$ in.

This picture was sent home in 1890 to be cleaned. On the back of the canvas is written in large letters—"February 1801 at Vellore. Sultan Mohay-ud-din, the fourth son of the late Tipu Sultan. Thomas Hickey Pinxit."

Colonel Mark Wilks (in his *Historical sketches of the South of India*, published in 1810-1817) states that Muhi-ud-din was the only legitimate son of Tipu. He died on September 30, 1811, at Calcutta.

This picture is one of those which were transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

No. 115. FATEH HAIDAR.

(Dining Room).

Eldest son of Tipu Sultan.

A life-size, half-length portrait. He wears a waistcoat of light material with two buttons, and over this he has on a *choga*; his turban is of a reddish material. The moustache is slightly turned up at the ends.

Painted by T. Hickey at Vellore in 1801. Size 2 ft. $5\frac{1}{4}$ in. \times 2 ft. $0\frac{1}{4}$ in.

This picture is one of those transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders. See No. 51.

Fateh Haidar surrendered to the British on the fall of Seringapatam in 1799, and enjoyed a pension from Government until his death on July 30, 1815, at Russapugla, near Calcutta. Lord Valentia says of him: "Futty Hyder, the eldest, but illegitimate son, has twelve or fourteen children. He, as well as his next three brothers, have Rs. 50,000 each per annum; a much larger sum than he really received during his father's life-time, though he was nominally in possession of a larger jaghire. Yet probably he has lost more than any by the deposing of his family: for although Tipu certainly did not intend him to succeed to the Musnud, yet, as he was the only one known to the troops and was by no means unpopular, it seems likely that he could have seized the succession. Futty Hyder conducts himself with the utmost propriety."

No. 116. SHER ALI KHAN.

(Dining Room).

Amir of Kabul, 1863 to 1879.

A full-length, life-size portrait. He stands facing the spectator and has his right hand crossed over the left, which rests upon his sword. His dress consists

a black *choga*, with yellow border and ornamented at the cuffs and shoulders; beneath this are loose trousers, tied above the ankles, white socks and black shoes. In his head he wears a black astrakhan cap. The face is unshaven and the whiskers are very dark.

On the right, turned away from the spectator, is a horse, ready saddled, with head turned slightly to the right. In the background is rough mountain scenery, with a range of snow-capped hills in the distance.

Painter's name unknown. Size 7 ft. 4½ in. × 5 ft. 10½ in.

This picture was sent home in 1890 to be cleaned.

No record exists to show how it was obtained.

Sher Ali was the fifth son of Dost Muhammad, and was born in 1820. He succeeded his father as Amir in 1863. On the approach of the British forces in 1879 he fled from Kabul and died on September 21 in Afghan Turkestan.

No. 117. RAZA KHAN.

(Dining Room).

A half-length, life-size portrait. He wears a light *pagri* and dress; a shawl of reddish brown material with a yellow border is thrown over his arms. He has a curled up moustache.

Painted by T. Hickey at Seringapatam in 1801. Size 2 ft. 5¼ in. × 2 ft. 1 in.

This picture is one of those transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

In an unfinished note in the handwriting of Colonel William Earle, Raza Khan is described as "the constant attendant of Tipu Sultan, who fell with him at the gateway of Seringapatam, but recovered from his wounds." General Stewart, in his despatch of March 8, 1799, makes mention of "Mahomed Rezza, the Binky Nabob." This curious phrase is interpreted by Yule and Burnell (*Jobson-Jobson*) as meaning the commandant of the artillery (*benki*, the Kanarese word for fire). Major David Price of the Bombay Army, in his "Memoirs of a

Field Officer" (1839 : p. 390) suggests another reason for the name : " Ruzza Saheb, long since designated the Binkey Navab from the conflagration spread through the towns and villages in his retreat from Captain Little's detachment after the defeat at Gajnour " (1790). But it is also possible that "binky" is a corruption of *bankay* (dandy) or *bhenga* (cross-eyed). Both the expressions, Bankay Nawab or Bhenga Nawab, are in use among Mahomedans all over India.

No. 118. SHUKR-ULLAH.

(Dining Room).

Seventh son of Tipu Sultan.

A three-quarter length of a boy standing, with his left hand upon his hip and his right elbow upon a carved and gilded railing. He is dressed in a costume of light material taken in at the waist by a band of the same material, and has a large red *pagri* on his head. The wall forming the background is coloured red and divided into panels by yellow lines ; on the right is a niche in the wall.

Painted by T. Hickey at Vellore in 1801. Size 2 ft. 5 in. \times 2 ft. 0 $\frac{1}{4}$ in.

This picture is one of those transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

Shukr-ullah died at Calcutta on September 25, 1837.

No. 119. ABDUL KHALIK.

(Dining Room).

Second son of Tipu Sultan and the elder of the two hostages sent to Lord Cornwallis in 1792.

A half-length portrait of a young man with a very small moustache. He is dressed in a *chapkan*, over which he has a light brown *choga* gathered in at the waist with a *kamarband*. His head-dress is a large turban.

Painted by T. Hickey in 1801. Size 2 ft. 5 $\frac{1}{2}$ in. \times 2 ft. 0 $\frac{1}{2}$ in.

Abdul Khalik died on December 1, 1807. He was twenty, and his brother Moiz-ud-din, eighteen, at the time of their surrender to Lord Cornwallis in February 1792.

This picture is one of those transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

No. 120. MAHARAJA JASWANT SINGH OF BHARATPUR.

Born 1851, died 1893.

(Dining Room).

A full-length standing figure, the size of life, in Indian costume, wearing a handsome deep blue tunic, patterned with gold. A scarlet and gold sash round the hips, purple leggings, with black shoes. His youthful countenance, with brown complexion, and closely-shaven cheeks, is turned in three-quarters to the right. His turban is small, with three jewels in it. He rests his left hand on his hip and stands on a pavement of large black and white squares. The background, representing a garden with a vase, and the entrance to a palace, is very indifferently painted. The statue of a naked child, in a shell-headed niche, is extremely weak both in drawing and execution.

Size 7 ft. 0 $\frac{1}{4}$ in. \times 4 ft. 6 $\frac{1}{2}$ in. Painter unknown.

The Maharaja succeeded to the gadi in 1853 and was invested with ruling powers in 1872. He was created a G. C. S. I. in 1877 and died in 1893.

This picture was sent home in 1885 to be cleaned and was returned in 1887.

No. 121. SAADAT ALI KHAN.

(Dining Room).

Nawab Wazir of Oudh, 1798-1814.

A life-size, full-length portrait. He stands facing the spectator with the right hand upon his sword, the point of which rests upon the ground; his left

hand clasps the belt round his waist, and behind it the hilt of a dagger is seen. He wears a richly ornamented dress of *kinkhab* work with a belt to match. The jewelled head-dress is ornamented in the centre with a feather plume, the tips, of which are hung with diamonds.

The background consists of a view of open country, with a small fort on a distant hill to the right. On the left is the dark outline of what appears to be a part of a building.

Probably painted by R. Home. Size 7 ft. 6 in. \times 4 ft. 8½ in.

Saadat Ali Khan was the half-brother of Asaf-ud-daula, the patron of Zoffany. He was placed on the *musnud* by Lord Teignmouth, who revoked the orders he had passed sanctioning the succession of Wazir Ali. The immediate result was the murder at Benares in the following year (1799) of Mr. George Cherry, the Resident, and other Englishmen, by Wazir Ali's orders. Saadat Ali as the price of his elevation, handed over in 1801 half of his territories including Allahabad : these were formed into the Ceded Provinces and are now part of the United Provinces of Agra and Oudh. Sleeman describes Saadat Ali as the best of the Oudh Nawabs. He had spent his early years in Calcutta and remained throughout his life faithful to the Company. Many Europeans resided at his court among them being Home, whom he engaged on a salary of Rs. 5,000 a year with liberty to take private commissions. His son and successor Ghazi-ud-din Haidar (1814-1827) was permitted by Lord Hastings to assume the title of King. Wajid Ali Shah, the fifth King and last of the line, was deposed in 1857 and lived for many years at Garden Reach, near Calcutta.

No. 122. BUDR-UL-ZAMAN KHAN.

(Dining Room).

Commander at Dharwar under Tipu Sultan.

Half-length, life-size. He wears an embroidered *chapkan* and over it a brown *choga* with an ornamented border. A portion of his *kamarband* is visible. His head-dress consists of a turban of light material, and his face is unshaven.

Painted by T. Hickey in 1801. Size 2 ft. 5 in. × 2 ft. 0½ in.

This picture is one of those transferred to Government House, Calcutta, from Barrackpore Park, by Lord Dufferin's orders.

Budr-ul-Zaman Khan was one of Tipu Sultan's most trusted Generals and held the Fort at Dharwar against a combined force of English and Mahrattas, until its capitulation, from September 1790 to April 1791. He is described in Major Edward Moor's "Narrative of the operations of the Mahratta Army commanded by Persseram Bhow against Tippoo Sultan" (1794) as "a man of fifty-five, of good appearance and middle stature, with a handsome beard, dressed very neatly in white." Major David Price, in his "Memoirs of a Field Officer" (1839, p. 217) calls him "a veteran and distinguished soldier much in the confidence of the Sultan", and says (p. 249) that the Europeans nicknamed him "Bothering Jemmy" (*cf.* the soldiers' corruption of *cholera morbus* into "Corporal Morbes").

**No. 123. FREEMAN FREEMAN-THOMAS, FIRST EARL OF
WILLINGDON, P.C., G.M.S.I., G.C.M.G., G.M.I.E.**

Born 12th September 1866.

(Breakfast Room, The Viceroy's House, Calcutta).

Viceroy and Governor-General of India, 1931-36.

This is a copy by Mr. J. A. Lalkaka of the original by Oswald Birley. It was presented to The Viceroy's House, Calcutta, by the Maharaja of Dharbhanga.

Nearly a full length portrait the size of life. The figure stands nearly square to the front with the head turned towards the left. The right arm rests on a pedestal and the left hand lightly grasps the sword at his side. Lord Willingdon is dressed in full Political Uniform on which are seen the following decorations: G. M. S. I., G. M. I. E., G. B. E., and the Badge of the Knight of Justice of St. John of Jerusalem. The Coronation Medal of 1911 is also shown. The sash of the Star of India is worn over the right shoulder.

The original of this picture was painted by Oswald Birley in 1924 and was presented to Lord Willingdon by all ranks of the Mesopotamia Expeditionary Force. A tablet on the frame of the original has the following inscription :—

“ Viscount Willingdon of Ratton, G.M.S.I., G.M.I.E., G.B.E.,

Governor of Bombay, 1913-18.

Presented by all ranks of the Mesopotamia Expeditionary Force during the Great War, 1914-18.”

A companion portrait of the Countess of Willingdon by P. A. de Laszlo contains a similar inscription.

Lord Willingdon was a Lord of the Treasury, 1905-06 ; Lord-in-Waiting to the King, 1911-13 ; Governor of Bombay, 1913-19 ; Governor of Madras, 1919-1924 ; Governor-General and Commander-in-Chief, Dominion of Canada, 1926-31 ; Viceroy and Governor-General of India from 1931-36. See also No. 24.

**No. 124. MARIE ADELAIDE, COUNTESS OF WILLINGDON,
C.I., D.B.E.**

(Breakfast Room, The Viceroy's House, Calcutta).

This is a companion portrait to that of the Earl of Willingdon, Viceroy and Governor-General of India, 1931-36 and is a copy painted by Mr. J. A. Lalkaka from the original by P. A. de Laszlo. It was presented to the Viceroy's House, Calcutta, by the Maharaja of Dharbhanga.

The original was presented to Lady Willingdon by all ranks of the Mesopotamia Expeditionary Force. A tablet on the frame of the original has the following inscription :—

“ Viscountess Willingdon, C.I., D.B.E., Presented by all ranks of the Mesopotamia Expeditionary Force during the Great War, 1914-18.”

A nearly full size portrait the size of life. Lady Willingdon is shown seated in a high-backed chair and is looking to her left. She is dressed in a Grey dress the folds of which are draped over her left arm. She wears a Star of the Order of the British Empire and a row of miniature medals. A dark green curtain is seen draped on the left of the picture. See also No. 25.

No. 125. MAHARAJA PERTAB SINGH, OF JAMMU AND
KASHMIR.

Born 1850, died 1925.

(Hall).

A full length portrait. Seated with right foot resting on a stool. The right hand clasps a jewel-hilted sword encased in a blue velvet scabbard. The figure is robed in a white under *chapkan* and tight fitting overalls. Over the *chapkan* is a dark blue bejewelled coat. Ropes of pearls encircle the neck and a red *safa* with blue *pagri* decorate the head. The head looks straight to the front. The feet are shod in red slippers. To the right rear is a picture depicting the road into Kashmir with the Jhelum river flowing below. To the left is a table on which reposes a tall double-handled chased bowl.

Painter unknown. Size 3 ft. 7 in. \times 2 ft. 5½ in.

Maharaja Sir Pertap Singh, G.C.S.I., G.C.I.E., G.B.E., who succeeded to the *gadi* in 1890, was the grandson of Maharaja Gulab Singh, to whom Kashmir was made over in 1846 after the first Sikh War. He died in 1925, when he was succeeded by his nephew General Maharaja Sir Hari Singh, K.C.I.E.

No. 126. MUSHKIL ASAN.

(Hall).

A Muhammadan beggar.

Study of an old man carrying a lamp.

Half-length, life-size figure of an oriental, with a long, flowing white beard, which is lighted up by the rays from the lamp which he carries in his hand. He wears an undergarment of grey, with a red shawl thrown across his chest and right shoulder, and a red *pagri*.

Painted by A. E. Caddy. Size 3 ft. 0 in. \times 2 ft. 4 in.

No. 127. FIRAZ SUT.

(Hall).

Chief eunuch in the zenana of Tipu Sultan.

A half-length, life-size portrait, taken in a sitting posture. He is represented as a person of somewhat advanced years, with a clean-shaven face. He wears a *jora* of bluish material, white *kamarband* and has a yellow *chadar* with ornamented border thrown over his left shoulder. He also wears a white *pagri*.

Painted by T. Hickey in 1801. Size 2 ft. 5 in. \times 2 ft. 0½ in.

This picture is one of those transferred from Barrackpore Park to Government House, Calcutta, by Lord Dufferin's orders.

A note in Colonel Earle's writing states that Firaz Sut was forty years in the service of Tipu Sultan and Haidar Ali, and that the picture was painted at Serinapatam.

No. 128. MUIZ-UD-DIN.

Born 1774, died 1818.

(Hall).

Also called Moisud-din, third son of Tipu Sultan and the younger of the two hostages sent to Lord Cornwallis in 1792.

A half-length figure of a youth in a sitting posture. His dress and turban are of light material. The *kamarband* is of a reddish colour, and a brown *chaddar* or shawl, with a narrow ornamental border, is thrown over his left shoulder.

Painted by T. Hickey at Vellore in 1801. Size 2 ft. 5½ in. \times 2 ft. 0½ in.

Sixteen pictures, "of members of Tipu Sultan's family", which had been painted by Thomas Hickey in the Madras Presidency in 1801, were sent in 1805 by Captain Thomas Sydenham (who had been Private Secretary to Lord Wellesley in 1799 and was subsequently Resident at Hyderabad) to Robert Home, the painter "to get framed for the Government House". Hickey's prices were "50 pagodas a head, which, at 325 sicca rupees to pagodas 100, was Rs. 2,600" or about £325 (Bengal Proceedings, August 14, 1806). The pictures, on being handed over by Home, were hung at Barrackpore Park and transferred in 1885

to Government House, Calcutta, by Lord Dufferin's orders. As a matter of fact, seven only of the pictures represent Tipu's sons—Fateh Hyder (No. 115), Abdul Khalek (No. 119), Muiz-ud-din (No. 128), Muhi-ud-din (No. 114), Yasin Sahib (No. 100), Subhan Sahib (No. 101), and Shukr-ullah (No. 118). That of Ghulam Muhammad (No. 79), the eighth son, is by another hand. Crudely executed portraits of other sons, Ahmad, Sur-ud-din and Munir-ud-din (the tenth) are in the Victoria Memorial Hall at Calcutta. Seven of the remainder are of members of Tipu's court : and the other two are of the Hindu Raja who was placed on the throne of Mysore and his father.

Moiz-ud-din was accused of tampering with the sepoys in garrison at Vellore in 1806, when a serious mutiny broke out and several Europeans were killed before it was quelled by the timely arrival from Arcot of Colonel Rolls Gillespie with a squadron of the 19th Dragoons and some sowars of the 7th Madras Cavalry. He was sent to Calcutta with his brothers on board H. M. S. *Culloden* and died at Fort William in confinement on March 30, 1818, at the age of forty-four. William Hickey (Memoirs, Vol. IV, pp. 350, 378) was in charge of him as Deputy Sheriff, and has much to say about him. Lord Valentia (Travels, Vol. II, p. 401) visited him and his brothers at Vellore in February, 1804, and, describing him as the eldest legitimate son of Tipu, says, that he was the only one who gave " a great deal of trouble " to Major Thomas Marriott, the officer in charge. He adds that all the sons, except the four eldest, " have only 25,000 rupees per annum, which they receive on being fourteen years old ", and mentions also that since an attempt was made to procure their escape, the family were " totally deprived of the liberty of quitting the fort ", and that sentries were placed at each door. The garrison of Vellore numbered 3,000 men, and consisted of two sepoy battalions and His Majesty's 69th Regiment.

No. 129. ORIENTAL DRESSED IN WHITE.

(Hall).

A half-length of an Indian gentleman. The face is turned slightly away from the spectator. There is no beard, but the moustache is brushed away from the

lips, and part of his whiskers are in a line with the moustache. The eyelids droop, and he has a heavy frown. The turban is white, and the dress of light materials.

Painter's name unknown. Size 2 ft. 6 in. × 2 ft. 1 in.

No. 130. FATH ALI SHAH, KING OF PERSIA, 1797-1834.

(Hall above Staircase).

A large figure, full-length, the size of life, in Persian costume with very long, black beard and moustaches. Seated on a divan, with cushions facing the spectator. A large scimitar, covered with pearls, crosses his legs. A sceptre lies on the carpet before him. The background is plain sky blue, and his name is inscribed in the upper right-hand corner. The jewels are gilt and the brilliant rubies are painted on a ground of gold.

Painted on canvas. Size 7 ft. 5½ in. × 4 ft. 2 in.

This picture was sent home in 1885 to be cleaned, and was returned in 1887.

There are two Persian inscriptions on the picture ; the one at the right-hand top corner is, translated, " the Sultan Shah Fath Ali, Kajarh," that at the left hand bottom corner reads " painted by the humblest servant Mehar Ali, A.H. 1212," *i.e.*, A.D. 1798.

A similar portrait, painted by Mirza Baba, A.H. 1213 (A.D. 1797-1798) was brought home by Lord Wellesley from Calcutta for presentation to the Court of Directors and is now at the India Office (Room 171). Another portrait is in the Military Committee Room at the India Office, but this is of later date. It was presented to the Court of Directors by the Shah in 1822.

No. 131. EVENING RIDE OF THE MAHARAJAH SHERE SINGH AT OMRITSAR IN THE PUNJAB NEAR LAHORE, MARCH 1842.

Size of picture 2 ft. 7 in. by 1 ft. 10 in.

This picture which was drawn at Sir G. Clerk's Camp in March 1842 by Prince A. Soltykott was lithographed and published by Messrs. Dickinson & Son, New

Bond Street, London. It was discovered in an antique shop by Her Majesty Queen Mary in 1935 and was presented by her to The Viceroy's House, New Delhi, in November of the same year.

The picture shows the following figures :—

Shere Singh, King of the Punjab is shewn in a Howdah on the first elephant, beside him looking direct at the spectator is his Prime Minister, the Rajah Dhian Singh, on the second elephant is The Rajah Heera Singh, son of Dhian Singh, who was commander of the Royal Bodyguard.

In the foreground are Heera Singh's followers, the two figures on the extreme left, Heera Singh's horse ridden by his syce or groom.

The figure in black is an akaly, one of the King's Retinue.

The King's Standard Bearer is shewn on the horse with the pink jhool, and immediately behind is the syce. The figures seated in the foreground are fakirs and on their right is another akaly.

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